

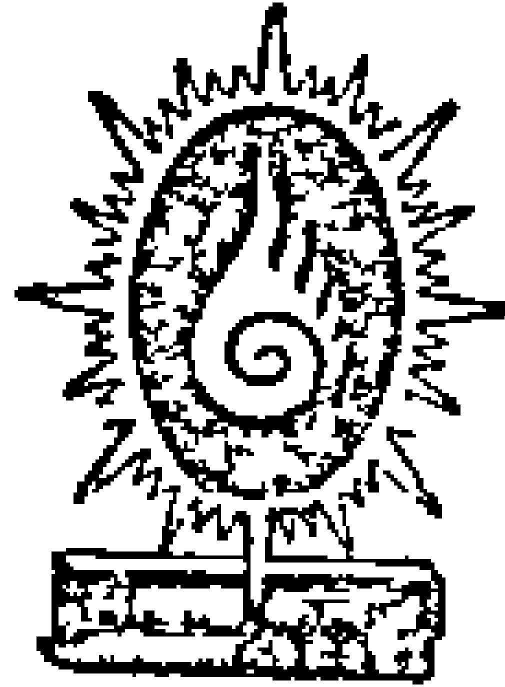
JOTTINGS ON SANSKRIT METRICS

CALCUTTA SANSKRIT COLLEGE RESEARCH SERIES NO XXVII

Published under the auspices of the
Government of West Bengal

STUDIES NO 13

JOTTINGS ON S



SANSKRIT COLLEGE
CALCUTTA
1963

JOTTINGS ON SANSKRIT METRICS

By

Siva Prasad Bhattacharyya

Professor of Sanskrit Language and Literature,
Department of Post Graduate Training and Research,
Sanskrit College, Calcutta

FOREWORD

This is a treatise on an important but a much neglected subject that of Sanskrit Metrics on which there are very few books on modern lines which create interest and provoke thought The author has sought to give a brief but connected history of development of the subject through notices of epoch making books some of which have been totally forgotten and has drawn the attention of the student to a few amongst the vital issues discussed therein He has assiduously studied modern works on the subject in English and Bengali and the investigations of Western Scholars on Sanskrit Metrics He approaches the subject from the traditional Indian standpoint the utility of which he has vindicated by references to the practical aspect thereof His views on the evolution of the arya metre on the derivation of metres and on the role of the matravrttas deserve serious consideration from the world of scholars

It is confidently hoped that the general student and the advanced scholar would welcome it alike as a timely and valuable contribution to the literature on the subject

GAURINATH SASTRI
General Editor

The 4th September 1963

PPLFACE

The author has long felt the studied neglect of this subject in our University curriculum in Sanskrit and the mechanical evasive way of learning it in the undergraduate and postgraduate stages About sixteen years ago he spoke out his mind in the course of deliberations in the All India Oriental Conference at Darbhanga in a manner which was not flattering to the teachers of the subject Two young scholars pupils of his were attracted towards the subject and assured him that they would study the subject in the light of half a dozen standard treatises named to them and would carry on research thereupon The author is particular on the point that intensive study must precede any and every research work One scholar from outside Bengal Prof R H Gandhi of S E G College Nadiad Gujrat asked and had from him through correspondence a prospectus of the line of investigations for a research work on the subject almost in the mode of approach presented in this small brochure Nothing however has been heard from any of them *About six years ago when an opportunity presented* itself to him in his present assignment in the Research Department of the Sanskrit College Calcutta he thought of persuading Research Scholars and his short experience has shown him that serious and earnest scholars may be found in these days to undertake work thereon He has in the meanwhile studied from manuscripts three books which are highly valuable and been fortunate in securing research scholars in whose interest and at whose instance certain points were *jotted down which have formed the nucleus of the present work*

It would be wrong to think that this work is meant as a short cut or substitute for the classical works on the subject It draws largely on from them and is meant as a supplement for fostering intensive and critical study The citations noted in the footnotes are representative and are by no means exhaustive Most of the important issues in the ground work of metrics have been presented *in a form that is easily intelligible often with analogues from its sister science* grammar and in the manner of their recording of marked phases in the development of the literature of the subject so that the student is relieved from the mere memorising of names and definitions The beginnings of Sanskrit metrics can be traced to the Brahmanas In its crude form it cannot be later than the 5th century B C Its systematisation in its classical (*laukika*) form took place earlier than 200 B C Pingala the redactor of this system as applied to non Vedic patterns in which he introduced the *trika* (triad) mode of division of verses may not be later than A D 200 Śabarasvamin in his *Mimāmsabhaṣya* assigns to him a honoured place in no way inferior to that of Paṇini s grammar The period between Pingala and the Jaina metricist Jayadeva who presumably belongs to Kashmir and could not have lived later than the 8th Century A D, is the creative period for this śastra the prime workers in the field being unknown to us Between Jayadeva and Halayudha (10th century 2nd half) or Yadava

prakāśa (about A D 1000) the two earliest known commentators on Pingala's text, falls the dark period in which the relics, in the form of not more than half a dozen names appear

The practice of incorporating the names of the metres concerned which came into vogue near about A D 400 or a little earlier, as the *Chandoviciti* of Mitradhara would testify, and got substantial support from Jayadeva, had gathered many an adherent who defined newer and newer metres which had won acceptance, (e g the 15 syllabled metre *ramaṇīyaka* or *sundara*, found in the *Śiśupalavadha* XIII 69 and described under that name by the early commentator Vallabha) as is proved by their inclusion in Yadavaprakāśa's introduction of these into his commentary with the apt description *'api ca'*' brought at the end of almost every section though the Pingala practice of economic space saving sūtras had not been given the go bye as is also attested by citations in the same work and by the practice of the non conformist schools (*chandoviciti's*) like the *Janāśrayī Chandoviciti* The next important landmark in the course of metrical literature is furnished by Kedārabhatta (a Southerner of about A D 1100) the author of the rightly popular *Vṛttaratnakara* in one sense the greatest of the metrical nibandhas The Purāṇa synopses of the subject in the school of Pingala in the *Agnipurana* and the *Garuḍapuraṇa* appear to be after Jayadeva and Kedārabhatta respectively The latter leaves out Vedic metres following Kedārabhatta, whose text is echoed very often in the *anuṣṭubh* presentation

The *Prākṛtapingala* (about 14th Cent A D) treats of Prākrit metres primarily, and Sanskrit metres secondarily, following that of an early Prākrt poeticist *Virahāṅka* with this difference, the scheme, the definitions in (as well as illustrations) the former of Sanskrit metres were in Prākrit while in the latter we have *definitions only and that too in Sanskrit* The *Prā Piṅgala* has exerted an immense influence in the domain of later Sanskrit metres Of mediaeval works the *Chandomañjarī* and the short manual *Śrutabodha* wrongly ascribed to Kālidāsa, though of near about the 15th century A D, in which the established practice of definitions in *'trika'* symbols is not adopted have been popular Many, practically innumerable have been the authors on metrics whose mechanical approach slackened the rigour of the old śāstric regime a point emphasized by the late writer Bhāskararāya (18th century) who took to the old method in a reactionary fervour It is only in the 19th century that we notice dullness and listless inactivity and no important modern work save the *Vṛttavallabha* remains to be noticed

Now we turn to another characteristic of the present work The general student would be benefited by the two sets of illustrations provided here and by occasional references to the criticism of the practice of poets on the lines of standard authors on metrics *Chandas* is essentially a *prayoga śāstra* and more than one influential writer has stressed this aspect in unambiguous terms Bhāskararāya explores this to such an extent as to devise justification of palpable irregularities and anomalies as does Śivanandakṛṣṇa, the author of Dāmbhapavṛtti.

to which work he has occassion to refer The derivation of metres treated in section V is a sequel to the practical aspect of the *śāstra*, which has looked to multiplication of metrical forms from known varieties by constant experimenting thereon, a practice for which there was sufficient room because of the principles of *prastāra* and *saṅkhyā*, recognised by Pingala himself The discussions in Sanskrit poetics, esp in works on Kaviśikṣā have proceeded on this foundation, and have brought in the principle of *aucitya* or graceful relevance in the forefront

Both these aspects of the science have been allocated their proper share of prominence in these epoch making works, which, over and above the voluminous literature on the subject which he perused before, the present writer happened to light on during the last six years The first is the *Bhāsya* of Yādavaprakāśa on Pingala's work and the other two are the *Vṛttachandrodaya*, an encyclopaedic work (in about 20,000 *granthas*) in Sanskrit metrics dealing with all its branches and developments during the ages, written however, in a discursive and often pungent style, and the *Bhāsyarāja*, on Pingalā's text We have gathered quite a number of manuscripts in transcript and in microfilm for the Government Sanskrit College Calcutta, of the first and the last work, from Calcutta, the India Office Library, London and the G O Mss collection of Madras and the manuscript collection of Adyar As for the second work, the manuscript in the Asiatic Society, Calcutta, is complete and we have had the benefit of the three manuscripts (all incomplete) in the Sarasvatī Bhavana of Vāraṇasī It is hoped that we shall have critical editions of the *bhāsyas* of Yādavaprakāśa and Bhāskara in the near future in the Calcutta Sanskrit Research Texts Series, undertaken by competent students on metrics who have studied the subject in the *śāstric* manner The publication of the *Jānaśrayī Chandoviciti* in 1950 and of the *Chandoviciti* by Mitradhara with an introduction in German have been in the nature of divine dispensation which has cleared off more than one misconception about the scope and nature of our subject

The publication of the *Jayadeva Chandas* in 1950 which, in spite of its mention by Namisādhu and Abhinavagupta and its inclusion in the *Catalogus Catalogorum*, remained out of the reach of scholars, with an informative introduction by the veteran scholar H D Velankar, a reference to whose other publications on the subject appears in Section VI, has been a landmark for the student His efforts in shedding light on some of the missing links in the evolution of Prākṛt and apabhraṁśa metrics have made an intensive study of the later mediaeval phase possible, and have indicated the lines of their repercussion on classical Sanskrit metres It is also a hopeful sign, as appears from the publication of the *Jayadāman* through the efforts of his pupils, that his students are keen on furthering interest in metrical studies as is evident from the edition of Trivikrama's commentary on the *Vṛttaratnākara* by Prof S N Gajendragadkar A similar effort has become urgently necessary on unearthing and publishing manuscripts which relate to exegetical work on the text of Pingala, which has been the fountain source of inspiration to later writers

I have to express my heartfelt gratitude to the Board of Editors of the Calcutta Sanskrit College Research Series for including this work in the Research Studies Series and particularly to the Principal whose interest in research work is exemplary for expediting its publication To Dr J N Mohanti (sometime Associate Research Professor in this College) and to Dr Samarendra Nath Biswas Research Professor in the Vedic Department I am thankful for getting portions of the research contribution of German scholars translated into English for my use and for furnishing valuable information on more than one important issues broached here To Prof Durgamohan Bhattacharyya of the same Department I am indebted for helping me in tracing two references from Vedic texts as well as for his unfailing interest in the work of our Department pertaining to metrics

I shall not forget also the enthusiasm that research pupils of mine on the subject have evinced in the progress of the work It is at the suggestion rather the insistent demand of one of them and of Sm Arati Mitra (sometime a Research scholar in this College and now the Sir W Jones Research scholar in the Asiatic Society Calcutta) that the section Addenda and Corrigenda appended to this work has to be undertaken Sri Haridas Sinha Ray of the Calcutta Sanskrit College one of our research scholars has prepared the press copy of this portion under my guidance The Table of Contents (Subject Index) and the Appendices have been mainly the work of another research pupil Sm Kripamayee Kanjilal of the Bethune College Calcutta The appendices on 'Authors and Works relate to such as have figured in the pages of the work Many of these works are in manuscripts deposited in Calcutta Dacca Rajashahi and Varanasī In the list of Technical terms names of metres are not included The appendix on investigations is meant as a short Bibliography noting the contributions dealing with the issues of the *sastra* and its repercussions in Bengali metres by competent scholars In the list in the last appendix which is by no means exhaustive being a list of metres of common occurrence ranging from metres of six syllabled feet to twentysix syllabled feet drawn up in the manner of Prof Velankar s work care has been taken to see that alternative names of metres are not separately enumerated and that no metre introduced in the commentaries of Pingala s text is left out

It is hoped that the advanced students for whom the work is primarily intended as well as the general student who is inquisitive on having an intelligent comprehension will find the work of some value to them

Sivaprasad Bhattacharyya

SUBJECT-INDEX

Knowledge of metrics essential—Sanskrit Literature is mainly in verse. For Vedas this is highly necessary as violation of metrical rules may result in harm to our interests. *Chandas* is a *vidyā* arranged in assemblage (*citi*), the science being termed *chandoviciti* which according to tradition is of legendary antiquity. Piṅgala is the primeval *acārya* and has dwelt on metres as known in the Veda and in later profane (*laukika*) literature, the work being unitary. The theory of two or more recensions espoused by Weber—how far tenable? The author belongs to the early centuries of the Christian era and is called a Sage by courtesy. He is also the *nāgarāja*. *Prakṛta Piṅgala* a later and different work. Bhāskararāya rather uncritically regards the two authors as identical.

Vedic portion names earlier authorities and uses earlier texts such as the Brāhmaṇas, the *Nidāna Sutra*, the *Prātiśākhyas* especially the *Ṛk prātiśākhya*, and the *Anukramaṇis*. In the classical portion he refers also to the views of some predecessors. Piṅgala as the systematizer of the *Śāstra*. Relationship of the Vedic metres to established types of prominent classic metres as in the epics. He picks out three out of the basic metres in the Veda and divides non-Vedic portion of his work (Chap. V-VII) into three corresponding sections. Commentators trace some 'cast' or fossil (*rūpakalpa*) in metrical variations in the Veda accounting for repetitions in the manner of *yamakas* in later literature (as Yād pr under III 7 and III 57). Mixed metres indulged in by Vedic poets but not recognised under that category in Vedic tradition, as has been the case in later metrics (cf *upajati*). Long metres (*aticchandas* etc.) are found but not very common in Vedas, though they are recognised as prominent in later metrics. Vedic metricists recognise metres from one to twenty six syllables on which generic basis, in non Vedic metrics, metres (*akṣara vṛttas*) are treated. The long metre *daṇḍaka* according to one authority (the *Atharvaṇa Anukramaṇī*) traced to Vedic practice.

Yati (caesura) is a potential divider, though in definition in Vedic metrics it is hardly recognised. In one oft quoted view 'pause' (*avasāna*) is an indication of a division in the *pāda*. Yati as a *vicchittihetu*. Rhythm and *yati*—an analogy in a modern Bengali work on the subject. Yati—consideration in later metrics, not remotely different from its conception in later Vedic metrics. One section of writers in classical metrics does not mention *yati* in the definition as is the practice in the Vedic works. Piṅgala however admits it, generally in long metres (from 15 syllables and more), though in a few shorter metres he admits them (e.g. in the case of Śālinī, Vātormī, Puṭa) on the analogy of the recognised but not categorically assigned divisions in *triṣṭubh*. Does *yati* apply to the *vṛtta* type of metres and the *mātrā* type like *āryā*? The same rules on *yati* do not govern longer *vṛttas* including *mātrā vṛttas*. Metricists trace the part *yati* plays in the evolution of metres. Instances from Vedic, Epic, Buddhistic literature to illustrate this.

II

Tradition of poets how related to the tradition of metricists Practical *chandah sastra* being a *prayoga śastra* does not insist on the rigidity or exactitude as grammar and astronomy This is how the late writer Bhaskararaya a bold and erudite scholar justifies irregularities and anomalies which according to him are not rare in actual literature and have to be defended The principle of accommodation recognised from early days as in the treatises of Jaina authors Jayadeva Rajaśekhara and Jaya kirti

What constitutes tradition in metrices ? Formulation of cardinal principles and order of arrangement of topics are factors that indicate tradition Bharata in this sense differs from Pingala and both from the author of the *Jan Ch Vici* Pingala s model followed in literature e g in the *Bṛ Sam* (Chap 103) and the *Iśvara Śivagurudeva paddhati* In a sense all writers ancient and modern follow Pingala s tradition A resume of the contents of the recent publications the *Jan Ch Vici* and the *Chandoviciti* (by Mitradhara published in 1958 from the Berlin Academy of Prof Waldschmidt) The latter is a companion volume in illustrations of Pingala s work primarily and pre eminently of the non Vedic portion

The standard metrical classics include besides these the *Vṛ ratn* of Kedara bhatta (about A D 1100) the ideal *sutra* work for the student of non Vedic metrics Its popularity testified by the number of commentaries The *Chando mañjari* and the *Śruta bodha* which is uncritically assigned to Kal dasa are popular works for the juvenile learners Commentators like Halayudha Yadavaprakaśa and Bhaskararaya have enriched the Pingala literature by their exegetic works where valuable observations come as a matter of course Halayudha the *vṛttikara* or a *vṛttikara* in the system of Pingala ? His views challenged

Minor works which come in the train of the *Pr Ping* exercised considerable influence in directing metrical studies in later ages Some such works as are available in print or in manuscripts particularly in Calcutta Rajashahi Dacca and Varanasi

III

Issues in metrics indicated in a passage on the *Natya sastra* These concern discussions of Vedic entities like *svara-sthana* and *sampad* as much as *gana vidhi vṛtta pada* and *akṣara* *svara* has been affiliated to the musical *svara* and *sampad* to its adjustment in later literature (cf Kalidasa s use—*triyambakam samyaminam dadarsa*) Remarks on *vidhi* and *vṛtta* The *Viṣnudharmottara* connects these *svaras* with *sthanas* or limbs of the body Abhinavagupta s interpretation *Sthana* has its Vedic interpretation as texts like the *Pañcavimśa Brahmaṇa* prove

The role of *gitas* as aids to divine worship recognised in the *Viṣṇudharmottara* *Gitas* and *mātrā vṛttas*, a considerable section of which is termed *gitavṛttas* by a late mediaeval metricist, the author of the *Chando makhānta* Five or six *pratyayas*—why admitted and retained in works on metrics ? Extended interpretations of some of these in *Saṃgitaratnākara* Later metricists adopt these *pratyayas* without any question and indicate their acquaintance with this method e g by their mention of the number of a metre in a particular scheme as, for example, the *indravajrā* and the *upendravajrā* are metres No 357 and 358 in the *triṣṭubh* pattern, the *vasantatilakā* No 2933 in the 14 syllabled scheme

Works on *kaviśikṣā* note the way in which metrics may be advantageously used to study and to compose *kāvyas* (cf *Kriyā kalpa* in early works like the *Kāmasūtra* and the *Kāvyādarśa*) Metrics as a necessary discipline in the study of *kāvyas* Particular metres fit in with particular themes or particular *rasas*

Selection of metres—both the main and the subsidiary—in the *sargabandha kāvyas* *Mātrāvṛttas* as a rule banished from early *mahakāvyas* but accommodated in course of time Māgha, Vidyaranya the author of the *Saṃkaradigvijaya* and Caturbhuja Bhattacārya the author of the *Haricarita* and the *Haihayendracarita* of the poet Hari have done this Devices of dividing a *pada* (*sandāna*) according to sonorousness and rhyme are considerably old We meet with some traces of them even in Kālidāsa *Śivasvāmin* in his *Kapphinābhyudaya* (9th century A D) uses such devices cleverly Particular metres for *stotra* literature e g the *bhujangaprayāta*, the *toṭaka*, the *śikhariṇī* and the *sragdharā*, the last used by the Buddhist poet Aśvaghoṣa even, and *mātrāvṛttas* Metres and their *śāstra* recognised and applied in regional languages The exercise in artificial *Brajabuli*, the practice of late mediaeval Bengali poets Bhārata candra and Pandit Madanamohana Tarkālamkāra and the Muslim poet Ālāol and the modern poet Hemcandra Bandyopādhyāya

IV

Epic metrics, not a violent departure from the pattern and standard in its Vedic phase Unparalleled volume of work in the great Epics and the *Purāṇa* literature in epic metres e g the *śloka* and *upajāti* Difference in conclusions on the nature of the syllables *laghuvṛtti* and *guruvṛtti*—controversies on the core of the *śāstra* among commentators of Pingala's text

These relate to fundamentals of the subject generally treated in opening chapters of treatises Issues on the Sūtra *'gante'*—*Jayadeva's view is the* generally accepted view though Halāyudha disagrees The last syllable of a foot whether short or long, should be considered as long (3) Exception to the general rule regarding syllable—Pingala's view. Views of other *Nāṭyaśāstra*. Views of poeticists Vāmana, Mammaṭa etc What is meant by akṣara ? Definition in *Ṛk Pr.* echoed in the *Jānā Ch* Vic Rhythm—the prime factor

of the conception of the verse and not mere compliance with the metrical rules Rhythmic sequence has prosodical form as its inevitable counterpart

The Āryā divisible into *pādas*—Pingala's precept and practice in his *sūtras* His use of the term *ardha* in definition some authoritise (e g Halāyudha, Hemachandra, Hari, Bhāskara think that *āryā* is divisible only into halves,—a view, challenged by many Jayakirti, for example, uses the term *pāda* Trivikrama, Bhāskararāya etc. support him Kālidasa's practice with respect to *āryā* is definitely on the latter side, but his *gāthās* are not always so

Division of *vrttas*—two fold or three-fold the two forms of division howfar adjustable Bhoja in his *Śrngaraprakāśa* promulgates a peculiar form of three fold division which is meant to cover Vedic metres as well The terms *akṣara gana* and *mātrā* as adjectives to *chandas* explained

Division of metres into *samāni, pramāni & vitāna* The three commentators on Pingala's text explain it differently *Yādavaprakāśa's* explanation is logical and is supported by other schools like the *Jānāśrayi* That *Yād pr* notes *pramāni, samānī*, and *vitāna* are generic terms and not particular varities of the *anuṣṭubh* is generally held by metricists from Jayadeva onwards Bhāskararāya here brings in the question of *gadya* which he would include under *vitāna*

Mātrāvrttas divided into two forms *gana mātrā* and *nirgana mātrā vṛttas* by *Yād pr* The first variety refers to *āryā* pattern and its modifications, the other to the *matrāsamaka* and *pādākulaka* etc Is *gana* always of 4 *matrās* as indicated in one *sūtra* of Pingala The practice of Vedic poets in accommodating *ekapadā, dvipadā, pañcapadā satpadā* within the frame of a verse Sanctioned by Vedic texts—similar practice in *prākrta* and *upabhramśa* metrics Of writers on Sanskrit metrics the *Jan ch Vic* of Janāśraya and the *Ch anu* of Hemachandra are amenable to this practice Jayadeva's commentator Harsata would extend the definition of verse to them *Akṣaravṛttas* and *mātrā vṛttas* are two different entities The conception of *mātrāvṛttas* includes in a sense *chandovrttas* under their wings Should *acaladhṛti* and *indirā* metres in the *Bhagavata Purāna* (X 29) be described in terms of one of these varieties ? If so, how ? Virahanka's view in the *Vr jā sam* Do the extra metres noted in later works like *pariśiṣtas* constitute new matter ? Prevalence of a form gives name to it

The term *Gāthā* an apple of discord in Sanskrit metrics Should we read Pingala's *sūtra* (VIII 1) as *atrānuktam gāthā* or *atrāsiddham gāthā* Arguments for the latter view The extended sense of the term *gathā* in early Vedic, Buddhist and Jaina literatures Bhāskara would accept *gadya* as *gāthā* The general sense of *gathā* with reference to a particular metre *āryā* in Prakrit parlance The metrical connotation, however, knows it more as an irregular verse

Mixed metres in Epics and in later classical literature *Upajāti* in its extended sense 14 forms of *upajāti* named in the *Prākṛta piṅgala* and indicated earlier in Harṣata's commentary on *Jay ch*

The roles *yati* plays in the division and enumeration of metres Nice rules about *yati* in matters relating to *sandhi* etc in a manner anticipated in Vedic metrics—Rk *Prātiśākhya* *Amnaya*, the guiding principal in *yati* marking *Vasantatilakā* is marked according to *yati* consideration in the *Śrutabodha* into 8+6 In practice, however, of poets like *Aśvaghoṣa* *Kalidasa* and *Bhavabhūti*, this is not the case

V

The important metres *anuṣṭubh*, *triṣṭubh* and *jagati* and their varieties in Vedic metrics Similar procedure in classical metrics about their counterparts in later literature Should *triṣṭubh* and *jagati*, be regarded as fundamentally one, as formulated by the western scholar R Kuhnau? Vedic metrics notes the difference in the *vṛtti* from of the two—one is *laghuvṛtti* and the other is *guruvṛtti* Analytic study of these types in the Vedic and Classical periods attempted assiduously by western scholars like Arnold Kuhnau and Oldenberg

The evolution of the epic *anuṣṭubh* (*śloka*) a matter of controversy among western scholars Indian traditional opinion accepts *anuṣṭubh* as the origin of the *śloka* whether in Hindu or in the non Hindu literature This view has considerable support from western scholars like Oldenberg

Ārya derived from Vedic pattern *Vād pr* and Bhāskarariya countanance such a view from the stand point of evolution There is just a possibility that the *aryā* was being experimented on and cultured in early *upaniṣad c* periods in a form which may be termed *proto-āryā* Halāyudha is against allowing it sanction as a Vedic metre Researches of western scholars like Jacobi point to Pāli and Prākṛta as the quarter from which it was grafted into Sanskrit We cannot be dogmatic with this view for it can as well be proved that the *āryā* is only a variation of the *anuṣṭubh* of 32 syllables—Illustrations of how this process worked in practice

Ardhasamavṛttas—A new feature in classic metrics Vedic admission of this variety not very clear Ardhasama metres are explained by scholars to have come through imitation of Prākṛta forms *It is just possible and sensible that such metres were an experimental extension of the combination of the two Vād pr* is inclined to accept this view, e g the *ardhasama* metres like *viyoginī* came out of the *ekarūpa* and the *puṣpitāgrā* too came in a similar way *Viṣama vṛttas* are not many A few of those like the *udgatī* can be taken to have came from the *āryā* by a process of incidental change in certain parts

From early times *āryas* have been so composed as to present a useful way of understanding and analysing metres When poets use many *vṛttas* in a connected pattern as in the *sarga-bandha*, they are keenly conscious of their use

in metrical manuals *Vṛttaratnākara*, the *Śankaradigvijaya* the *Haricarita*, the *Haihayendracarita* etc contain cantos which are primarily meant for illustrating the rules of metrics In very many cases the name of the metre concerned appears also in the verse

Writers on *Kaviśikṣā* dilate on *chandomarmajñāna* or appreciation of the vital part or the essence of the *chandas* Taking this into consideration, they think of deriving metres one from the other or several from one variety *Amaracandra* in the *Kavyakalpalata* has dwelt at length on this process and has shown how e g *pramitākṣarā* can be transformed into *drutavilambita* *indravajrā* into *vasantatilaka* or *śalini* into *mandakranta* The sections in verse feet, because of *yati*, have been utilised to constitute a means for the study of the metres e g a four syllabled unit in the begining of the verse in *śalini Vatormi* and *drutapada* and the seven syllabled one at the end in *mandakranta*, *harini* and *Sragdharā* may be mentioned

The pitch forking of certain syllables in metrical field gives rise to new metres The reverse process of taking out certain syllables from a set from of metres helps to reduce a longer metre into a shorter one Poets like Ratnākara in the *Haravijaya* poeticists like Māṇikya Chandra in his *Kavyaprakaśa Sañketa* and poet poeticists like Kavi Karnapura in the *Alamkāradkaustubha* have resorted to this practice which may be dubbed as rather artificial (vide pages 57 59)

Matravṛttas have been gracefully and systematically developed in infinite shades of musical cadence in the medieval Sanskrit literature from about the 10th century A D in stotras, *Kṣudra Kavyas* etc Illustrations

VI

Plan or method in teaching metrics—mere mechanising of rules of definitions is not the way to learn it The aids of *abhyasa* (continued practice) in reading, preferably coupled with writing Wide range of study ensures an intimate acquaintance with metres and a practised ear is an invaluable aid Pronunciation punctiliously exacts the way to master the essentials of metrical structures As is naturally to be expected western scholars who have helped much in the present day have not helped us much in this matter, for obvious handicaps on their part There are curious ways of equating the established units of Sanskrit metres with patterns from European old classics Moreover there are queer views about the structure of the verse in the conception of western scholars which do not fit in with our Indian pattern A consequence of this has been something like a systematic belittling of the proved truths of Sanskrit metrics and crying down Sanskrit metrics in general

Qualified teaching personnel as well as exercises in the composition of short verses like the *Śloka* and the *upajati* on the part of the juvenile learners form a valuable device in understanding Sanskrit metrics

ABBREVIATIONS

1 *A I O C*—All India Oriental Conference (Proceedings) Vols, IV, XIV.

2 *Al kaust*-*Alamkarakaustubha* of Kavi Karnaprūa (V R Society Rajshahi)

3 *As C Lett*—Asiatic Society Letters (Vol. 1961)

4 *Bh bh rāj*—Bhāskararāja's Bhāsyaraja on the *Pingala chandah sutra*

5 *Ch vic*—*Chando viciti* (Berlin Academy, 1958) Ed by D Schlingoff

6 *Hem ch anus'*—Hemacandra's *Chandonuśāsana*

7 *Ind Stūd*—*Indische Studien* (by A Weber)

8 *Jān ch vic*—*Jānāśrayi chandoviciti*, (Ed by M R Kavi & N R Pillai, Trivandram)

9 J B B R A S—*Journal of the Bombay Branch, Royal Asiatic Society* (Vol XI)

10 *Jay cha*—*Jaydeva chandas* (Ed in the Jayadāman by *H D* Velankar, Bombay, 1950)

11 *J O I*—*Journal of the Oriental Institute* Vols IV & VIII

12 *J O R*—*Journal of the Oriental Research Madras*, Vol V

13 *Kav pr viv*—*Kavyaprakasaviveka* (Calcutta Sanskrit College Research Text Series Vol X)

14 *Mr sañj*—*Vrta sañjivani of Halayudha* (B I ed in Calcutta, 1873).

15 *Nat Śas*—*Natyasastra of* Bharata (G O I ed in Boroda)

16 *Nid Sut*—*Nidana Sutra* (Ed by K N Bhatnagar)

17 *Ping ch sūt*—*Pingala chandah Sutra*

18 *Pr ping*—*Prakrta pingala* (N S ed in Bombay 1894)

19 *Rk Prāti*—*Rk prati sakya* (Ed by M D Śastri Allahabad 1935)

20 *Śr pr*—*Śrngaraprakāśa*, Vol I (Ed by J Jeyser, Mysore, 1958)

21 *Vr cand ud*—*Vrtta candrodaya* (Mss III C 94) Asiatic Society, (Society collection) Calcutta

22. *Vr jat sama*—*Vrttajatisamuccaya* (J B B R A S 1929 1932)

23 *Vrratn*—*Vrttaratnākara* of Kedāra Bhatta

24 *Yad pr ch vic bh*—Yadava prakaśa *Chandoviciti bhasya of Pingala's Chandah Sutra* (Mss in Calcutta Madras G O Mss, Adyare Library)

25 *Z D M G*—*Zeitschript* der *Deutschen Morgenlandischen Gesellschaft* [Vol 38 & 44]

JOTTINGS ON SANSKRIT METRICS

Sivaprasad Bhattacharyya

I

From time immemorial there has been an insistent demand in our country on readers in Sanskrit to have a fair knowledge of the essentials of metrics, and this is nothing strange when we remember that the bulk of our recorded literature, including what has guided and fashioned our religious propensities which orthodox Indian tradition has designated as revealed (*apauruṣeya*), is in verse Our manuals on rituals[1] have emphasized this to such an extent that a wrongly used or propounded word in a *mantra* from the metrical view-point is held to be detrimental to our interests, temporal and spiritual A popular adage adheres to the rather peculiar view that in case of apprehension of the violation of metrical rules (*chandobhaṅga*), a writer should rather shun (*tyajet*) the current vocabulary (*gir*), established by grammar and usages *Chandas*, to be precise, the *vidyā* relating to the arranged assemblage (*citi*, *vicit*, *caya*) thereof, is a *vedāṅga* and has to be as scrupulously studied and understood as the main *veda* In practice, to a certain extent, the sister *vedāṅga śikṣā* (phonetics), has been requisitioned in the services of this department esp in course of its evolution during the later stages of Sanskrit (and Prakrit) literature, for proper pronunciation is inevitably associated with blending (*yoga*) and arrangement of words Orthodox tradition would carry this knowledge right up to Lord Śiva as in the case of the other important *vedāṅga Vyākaraṇa*, i e to legendary antiquity.

Piṅgala is the primeval *ācārya* (*Vr ratnā* I 4) in *chandas* just as Pāṇini is on grammar A mediaeval Vedic scholar, Ṣadguruśiṣya, a worthy pupil (*śiṣya*) of his six *gurus* on Vedic studies, has chosen to call him as the younger brother of Pāṇini[2] Tradition has assigned to him a place similar to that of Bharata on dramaturgy *cum rasa* aesthetics In his work as known from the *sūtras* often labelled as *Chandaḥśūtra*, and sometimes as *Chandoviciti*, he has dwelt on metrics as known in the Veda and in later profane literature (*laukika*) That this work like the *Aṣṭādhyāyī* of Pāṇini is and has been from its very inception, its planning and its execution, an integrated work has not been seriously questioned, though the strictly relevant vedic portion can be separated from its main body quite easily and in no way impairing its continuity, more easily than the self same portion in the

---

[1] यो ह वा अविदितार्षेयच्छन्दोदैवतब्राह्मणेन मन्त्रेण याजयति वाध्यापयति वा स्थाणुं वर्च्छति गर्तं वा प्रपद्यते प्र वा मीयते। पापीयान् स भवति। यातयामान्यस्य छन्दांसि भवन्ति। ....मन्त्रे मन्त्रे ज्ञानमृते श्रौतस्मार्तकर्मसिद्धिः। (*Kāt Sarvānukramaṇi*)

[2] तथा च सूत्रितं भगवता पिङ्गलेन पाणिन्यनुजेन -'क्वचिन्नवकाश्चत्वारः' इति (पि छ सू ३।१३) Ṣaḍguruśiṣya in his commentary on the *Sarvānukramaṇī* (VII 9) p 75 (Macdonell's edn) Bhāskararāya in the *Bhāṣyarāja* (fol 16) श्रीदाक्षीगर्भसिन्धुं वन्दे पिङ्गलनागकम्।.........छन्दःशास्त्रारविन्दकम्॥ We have a similar piece of 'precious' information in the *Pancatantra* (II 36)' छन्दोज्ञाननिधिं जघान मकरो वेलातटे पिङ्गलम्।

Aṣṭādhyāyī There is just a possibility, nothing more than that, of the work being in two recensions, one a bigger one, containing a few more *sūtras* that are not traceable[3] in the present text The classical portion betrays a familiarity with definitions on new forms of metrical adjustments, not traceable in the early epics (great epics), which serves to indicate that the author could not have been earlier than the early centuries of the Christian era (1st or 2nd century A.D), thereby putting a premium on the questionable veracity of his being identified with a sage (*muni*, e g *Vṛ rat* II 6 9) He is also reported to be the *nāgarāja* (*Vṛ rata* II 4, 5, 8, &c), Pingala came to represent not an individual author but a tradition This view is lent support to by the later work, the *Prākṛta piṅgala*, which mentions, in its illustrations, names of peoples and personages such as the Kalacuris, Sulatāna, Mlecchas and the chiefs of Malaya, Gurjara and Vārāṇasī the heroic Hāmmira, Caṇḍeśvara and Karṇa, and of localities like Khurasāna, Campārāna, Daharaṛājya, Aṅga, Vaṅga, Mahārāṣṭra and Delhi One notable illustration[4] refers to a dainty dish of *sāli* rice and *mauralā* fish served on a plantain leaf and sprinkled with *ghee* and milk, forestalled by a bitter *nalitā* stem—items much in favour in Bengal dietary of the mediaeval and later periods

The *Piṅgala sūtras* (*Pingalachandas*) in its Vedic section refers to earlier authorities like Kroṣṭuki (III 29), Tāṇḍin (III 36), an author known otherwise from his having written on a *śākhā* of the Sāmaveda (III 30) and Yāska (III 30) The last named author, it is often argued, might not improbably have been, the famous author of the *Nirukta*, as it is quite within the bounds of probability to assume that he had works to his credit where his views on metres are laid down, though they are not found in our text of the *Nirukta* We, however, know that one Yāska wrote the *Sarvānukramaṇī* on the *Taittirīya-saṃhitā*, but scholars[5] are not inclined to identify him with the author of the *Nirukta* From the definitions of metres as known in early Vedic works and from the *vṛtti* on Pingala's work by Halāyudha (circa 10th century A D), which gives illustrations, in very many cases, the very illustrations found in those treatises and repeated in commentaries like the *Vedārthadīpikā* of Ṣaḍguruśiṣya, it becomes clear that the *Ṛkprātiśākhya* (*paṭala* XVI 1 60), the *Sarvānukramaṇī* by Kātyāyana on the *Śākalyasaṃhitā* (Ṛv), and a similar work on the *Vājasaneyi-saṃhitā* by the same writer and the *Nidānasūtras*,[6] affiliated to the Sāmaveda (Ch I) in Vedic tradition, attributed to

---

[3] अत्रापि अपरस्मा त्रिंशत्सूत्राणि भूयन्ते । 'उक्तम् । गायि । मध्यम् । प्रतिष्ठा सु च । अनुष्टुप्स्वनुकृति ।.........प्रकृत्या चेति ।' The first four *sūtras* are not found in the *Pingala Ch Sūtra* as printed now

[4] 'ओग्गरभत्ता रम्भअपत्ता गाइक घित्ता दुद्धसजुत्ता । मोइलिमच्छा णालिचगच्छा दिज्जइ कन्ता खा पुणवन्ता ॥" (*Prākṛtapingala* II 93 N S edn p 132)

[5] C Kunhan Raja doubts whether it is the same Yāska (*Jour. Or. Res* Madras Vol V)

[6] The *Nidānasūtra* (I I 1) begins — अथातश्छन्दसां विचयं व्याख्यास्यामः । The *Upanidānasūtra* (named also as *Sāma pariśiṣṭa*) (I 1) remarks — ब्राह्मणानामिन्द्रस्य त्रिष्टुभश्च महात्मनः । निदानादुपनिषदश्च छन्दसां ज्ञानमुत्तमम् ॥

Patañjali, and in a few cases on the findings of the *Māndūkya Śikṣā* of the Ātharvaṇas and on works by sages on classic metres were utilised by Pingala for his work. The amount of his indebtedness in this latter item is difficult to be properly appraised, for many of these works by such authors have not come down to us Jayakīrti in his *Chandonuśāsana* (VIII 19) mentions Saitava who is a pre Pingala authority and a sage, amongst pioneers of this *śāstra* (*Māndavya Pingala JanāśrayaSaitavākhya-Śrīpāda Pūjya Jayadeva-budhādikānām Chandāṃsi vīkṣya*) In the *bhāṣya* on Pingala's *sūtras* by Yādavaprakāśa (11th century A D) also Māndavya appears as a predecessor of Pingala There is, however, unanimity on the view that it is Pingala who has placed the *śāstra* on a firm position

In vedic metrics, there is little notice of whether the letters are short or long as is the case in classical Sanskrit metres[1] It is only the number of letters that is of any account To the researcher on Sanskrit metre Pingala's work has been of paramount importance, for not only does it hint, in bare outlines, at the influence and the relationship of the Vedic metres on certain well-established types of classic metres but it also plans out the course of development and the future that is in store for them by exploring their potentialities e g by its division on the ground of the number of syllables As to the first item, we are to note that while earlier Vedic authorities (it is only in the *Nidānasūtra* we find a synthetic outlook as in Pingala's work) make note of 14 metres and even of more, Pingala picks out three, the *gāyatrī*, the *anuṣṭubh* and the *triṣṭubh* (including its important derivative the *jagati*) as the basic metres[2] Of these again, the two last have predominantly influenced classical writers Herein comes the issue of derivative metres as well as of mixed metres Under the first head come metres which shorten or lengthen the constituent syllables of the foot, directly in evidence in Vedic metres, such metres, which use the same cast or *fossil* (*rūpakalpa*) in different metrical variations, not much in fashion amongst Vedic poets, except in the form which Bloomfield has discussed as *Vedic Repetitions*, in which not only the cast but the entire text is repeated Both of these tendencies have been largely developed in the field of classic metres, as we shall demonstrate in a subsequent section

It is also to be noted that in the former case these devices, i e contraction and amplification affect generally the latter half of the foot and very rarely the former half, just in the wake of their vedic analogues Illustrations in a subsequent paragraph will prove this The practice of mixed metres, indulged in by Vedic poets, which is evident from the definitions of several forms of the same type as such as of different types in so called independent groups (vide esp the *Sarvānukramaṇī* of Kātyāyana) to which, again the *Nidānasūtra* has drawn attention, is unmistakably indicated in Pingala's work on this section For

[1]Orthodox tradition (vide Yād pr 's *bhāṣya*) is against insisting on this

[2]Cf Halāyudha on *Pin Ch sūt II 9* गायत्र्यादित्रिष्टुप्पर्यन्तं यदार्षं छन्दोजातं लौकिकेऽपि तत्तथैव द्रष्टव्यम् ।

example, the eight varieties of the *anuṣṭubh* group, as mentioned both by Śaunaka and by Kātyāyana are reducible to cases of mixed metres Similarly the varieties of the seven syllabled and the ten syllabled metres are reducible to any of the types of the six syllabled *gāyatri*, the eight syllabled *anuṣṭubh* and the eleven syllabled *triṣṭubh* In the case of classical metres too this principle was readily accepted and literally stretched out In the case of *samavṛttas* this was allowed, *as much as in the case of the ardhasama and the viṣama vṛttas* The genus *upajāti* which as the name implies, indicates close affinity to *jāti*, might have risen in connection with the *jāti* metres e g the *aupacchandasika* and the *āpātalikā*, as is hinted at by an 'old authority[9] This practice was subsequently extended to the two syllabic (*akṣara*) *vṛttas*, *indravajrā* and *upendravajrā* originally, and then to the mixture of two metres of the same category (*sajātiya*) i e, of consisting of the same number of syllables like *indravajrā* and *upendravajrā*[10] It was still further extended on the anology of the practice indulged in by poets on vedic metres, to any two metres, even when they are of different categories (*vijātiya*) (*Mr Sañj VI. 18*) Jayadeva, Kedārabhatta and Hemacandra, to mention only three of the most prominent *nibandha* writers on metres, have noted this, the last mentioned writer not failing to remark that this practice was after the model of the *vṛddhas* or the *bahuśrutas*, i e after vedic models[11] The numerous varieties of the long *daṇḍaka* group and of the short *indravajrā* and *upendravajrā* are cases in point[12]

A very prominent feature of metrical composition in its structural side—and this is as much applicable to prose compositions potentially, when they are read properly—is what is technically called *yati*[11] (pause or caesura) Piṅgala (*Ch*

---

*जातावौपच्छन्दसिकापातलिके उपजाती इत्युच्येते (*Jānāśr Ch vic* V 7)

[10]स्तो जगौ गुरू चेद्भवतीन्द्रवजा ॥ उपेन्द्रवज्रा तु जतौ जगौ ग ॥ अनन्तरापादितलक्ष्मदोभौ पादौ भवेतां विविधविकल्पं । यासामिमौ श्रव्ययतिप्रपञ्चौ स्मृता स्मृतीरुप-जातयस्ता ॥ (On *Jayadeva Ch* VI 16 17 18) इत्थं किलान्यास्वपि मिश्रितासु वदन्ति जातिष्विदमेव नाम ॥ (*Vṛtta ratnā* III 31) Here the word जाति denotes a class and is not used as the technical sense of metrics Halāyudha reminds us on his *vṛtti* on *Piṅ Ch sutra* आद्यन्तावुपजातय —(VI 18) केचिदिद सूत्र न्यायोपलक्षण-पर व्याचक्षते ।....

[12]सर्वेजातीनामुक्तादीऽना प्रायो गायत्र्यादीनाम् इत परासा जात्यादीनां कृतनामाकृत-नामविगदृशप्रस्ताररूपस्वस्वपादाना स्वल्पभेदानां सङ्कर उपजातिरिति वद्बुधुना प्राहु (*Vṛtti* on Hema *Ch Anu* II 157) Harṣaṭa on *Jayadeva Ch* (VI 18) sums up thus —स्यादिन्द्रवज्रावृत—(?) मप्युपेन्द्रवज्रास्य पादे चरणप् तरमान् । दापेजातेरचनुरोष्य भेदान् प्राहु कवीन्द्रा निजकाव्यबन्धे ॥ The *Jānāśr Ch vi* *tr* (IV 37) notes — अर्धेन मिश्रा षड्भेदा पादेनाष्टौ द्वयो क्रमात् । इन्द्रमाल्याविभागन सर्वास्तासु चतुर्दश ॥ In the *Jānāśr Ch vi* इन्द्रमाला is the name for उपजाति which in one view includes the classes named आख्यानकी (*Ping Ch Sūt* V 37) and विपरीताख्यानकी (*Ping Ch Sūtra* V 38) which latter is called विपरीतपूर्वा in the *Śrutabodha*

[13]Piṅgala has four *sūtras* (VII 33-36) to characterise them The *Jānāśrayi Ch vic* in its peculiar terse manner has six *sutras* (IV 114 119) and finally one more on प्रचित (IV 120) with the remark — शेषाणामुदाहरणानि

sū VI 1) as much as the notable later mediaeval writer Kedārabhatta (*Vṛ ratn* I 11d) has characterised it as *viccheda* or partition keeping well to the old vedic practice as inculcated in treatises on phonetics (*śikṣa*) Jayadeva in his characteristic terse manner has chosen to regard it as *virāma* (I 8) which has been interpreted to mean *samāpti* (termination) by his commentator and rendered by the old term *avasana* (*Nid* sū I 2) a term which some have used as the technical name for *yati* even Judged from this stand point, it is the halt or the *quod terminum* of the cadence in the verse As a modern Bengali writer has described it, it is like the inn (*pānthaśala*),[13] where the flowing rhythm takes respite to resume itself From the practical view point it is the resting place (*jihveṣṭaviśramasthāna* — *Ch manj* I 19) at which the tongue instinctively likes to halt to refresh itself One authority on Vedic metres and phonetics[14] has considered it as five-fold inasmuch as its relies on the division (*i*) of the *pada* (foot), (*ii*) of the half verses (*ardha*) or as is the case sometimes (*iii*) of a particular word (*pada*) which arrests attention and at once divides the verse but (*iv*) more often in the meaning (*artha*) sometimes (*v*) in its counterpart in the parts of a constituent word (*pada*) This has been practically summed up in a noncommittal manner by a late mediaeval writer[15] in a verse, where special stress has been laid on the complicated issues of *svarasandhi*, which often tends to disrupt the rhythm and requires judicious manipulation

A fairly influential section of writers on metrics would restrict *yati* only to *varṇavṛttas* (syllabic metres) of classical Sanskrit literature They would not like to affiliate themselves to the principle of *yati* as a regulator or controller, with the term used as derived from the *karaṇa vyutpatti* (*yamyate anaya*) of the word but as a thing that is regulated or controlled in specific cases, (the word) being explained on *bhāvavyutpatti* i e *yamyate yā sā* They seek support from the non mention of this item in vedic treatises on metres (the *Prātiśākhyas* and *Anukramaṇis* are silent on the point) and in the many works on metres in Prakrit verse as much as from the practice of poets and that of Pingala himself in these sections as is inferred from his *sutras* where the scope (*adhikāra*) of *yati* is brought out in connection with *varṇavṛttas* (*Ch su* VI 1) Amongst such writers Virahanka, the author of the *Vṛttajātisamuccaya* (written in Prakrit) is note

ग्रन्थविस्तरभयान्नोदाहृतानि। तान्यपि काव्येषु सूत्रालङ्कारेषु द्रष्टव्यानि। Hemacandra has 15 *sūtras* (II 387 401) to define them

[13]Dilip Kumar Ray in the *Chandasiki* (in Bengali) p 252

[14]*Vīṇālakṣaṇaśikṣa* XII 4

[15]Gangadāsa in his *Chandomanjari* (I 2) cites the following from the work of his teacher Purusottama —सर्वेषां छन्दसामन्ते यतिरभिहिता पूर्वकृतिभिः पदान्ते सा शोभां व्रजति पदमध्ये त्यजति च। पुनस्तत्रैवासौ स्वरविहितमपि श्रयति तां यथा कृष्ण पुष्णात्वतुल्यमहिमा मां करुणया॥ The dictum (*Nidānasutra* I 2) चत्वारि सन्धिजातानि यै श्लोको हूयते न च। प्रश्लिष्टमभिनिहितं क्षैप्रमपि परिभिन्नवम्॥ is applicable to the Vedic metres In classic literature this is very rare as in Kālidāsa's line त्रियम्बकं संयमिनं ददर्श।

worthy as having defined Sanskrit metres through the medium of Sanskrit language unlike the author of the *Prakṛta Pingala* who has dwelt on them also in Prakrit language The opposite camp has its main advocate in the late mediaeval writer Bhāskararāya Dikṣita, who wrote the *bhāṣyarāja* on Pingala's work This is a sterling example of erudition and is a big treatise of about 4 500 granthas available in mss [16] and is worth publication What is remarkable is that from the mode of of the text of Pingala's work the *sūtra* on *yati* does not occur as in his treatment as the opening *sutra* in chapter six, as it does in our known text *Yati* is thus a necessary concommittant in all metrical compositions Pingala's non mention in the very beginning of his treatise is justifiable and is immaterial from the manner of interpretation which relies on the maxim of the lion's look (*siṃhāvalokitanyāya*) It is plausibly argued that in the school of Pingala *yati*, meaning stop at a particular point is virtually posited earlier by the open admission of the *vipulā* and the *capala* varieties of *vaktra* and the *āryā* groups of metres The later writers on the subject in their treatment of *mātrāvṛttas*[17] too—and this may be stretched in the case of the other shorter *gaṇavṛttas* as of the *gāthā* type—regard *yati* as a dividing factor in their make up, thus extending the field of reference to all Prakrit and *apabhraṃśa* metres (*Kiñcānirdiṣṭayatike' pi chandasi yatiḥ śrutisukhadā kāryā*—notes *the Kavidarpana* (p 6 *Ann* B O R I vol XVI)

As a matter of fact, old traditional opinion was originally divided on this issue The sages, Bharata and Kohala as much as the pioneers Māṇḍavya and Kāśyapa would not accept *yati*[18], while Pingala would insist on its acceptance Pingala's discipline would restrict the scope of the regular application of this item to metres covering fifteen syllables or more, with certain well marked exceptions in the case of metres of shorter length There have been several authorities belonging to his school of thought, as for example Halāyudha, the noted author of the *Mṛtasañjīvanīvṛtti* on the *Pingalasutras*, who would remind us even in cases not noted by his master, of the tradition (*āmnāya*) relating even to select shorter metres [19] Later writers almost as a matter of principle, stick to the recorded prescriptions of Pingala and of his followers who, consistently with the practice

---

[16] Mss No III A 77 (Society Colln) of the Asiatic Society, Calcutta which has been largely utilised for this paper

[17] e g in the cases of पद्धा, पट्पदा, रोला The authors of the *Kavidarpana*, the *Prākṛtapingala*, the *Chandaḥkaustubha* and *Vāgvallabha* may be noted as the prominent ones

[18] Jayakīrti says — (I 13) वाञ्छन्ति यतिं पिङ्गलवसिष्ठकौण्डिन्यकपिलकम्बलमुनयः । नेच्छन्ति भरतकोहलमाण्डव्याश्वतरसैतवाद्याः केचित् ॥ so also Svayambhū (I 144) जअदेवपिंगला सक्कअम्मि दोच्चिअ जइमिच्छन्ति। मण्डव्वभरहकासवसेअवपमुहा ण इच्छन्ति ॥ Great poets like Kālidāsa, Harṣa and Śrīharṣa seem not to bother about *yati* e g Md I U स्निग्धच्छायोपवनवृतयः केतकैः सूचिभिन्नाः and *Mālag* III 10 — नवाम्बुदश्यामले न चरणेन सम्भावित ।

[19] e g in the cases of *śālini vātormi*, *kutmaladanti* (VIII 2 in the interpolated text of Pingala) *mandākrāntā* *candralekhā* *rucirā*, *praharṣiṇī*, *mattamayūra*, *asambādhā* *nāndīmukhī*, *gaurahariṇalalitā* and *aparājitā* and in

of poets and versifiers, were busy in experimenting on new varieties, had to elaborate and develop new varieties, esp in the hitherto unexplored field of long metres There have been works like the *Jānāśrayī Chandoviciti* which have stressed the part that the pause (*yati*) plays in the evolution of different metres,[20] regulated by the self same syllables of prescribed syllabic length and quantity Examples are furnished by the fifteen syllabled *candrāvartā*, *mālā* and *maniguṇanikara*, all recognised by Pingala himself (VII 11, 12, (3), to which the Jaina metricist Jayakirti has added one more variant Similarly Kedarabhatta has instanced types like *avitatha* and *kokilaka*, of which the first is an evolution from a *mātrā vṛtta*

With the features of the classical metres, regulated, as they are, by the quantity of syllables and by *yati* as differentiating themselves from the old vedic metres, it would be worth while to trace in broad outlines the evolution of the former from the latter, esp in the case of the three metres *anuṣṭubh*, *triṣṭubh* and *jagatī* recognised to be the basic metres[21] in later parlance as well Below are adduced specimen verses arranged in two groups, according as they are selected from the vedic *saṁhitās* and the post vedic, compositions, viz the *upaniṣads*, the early Buddhistic texts written in pure or mixed (hybrid) Sanskrit, and the great epics, which may give some idea about this process of evolution

I

(1) एतावानस्य महिमाऽतो ज्यायाश्च पूरुष ।
पादोऽस्य विश्वा भूतानि त्रिपादस्यामृत दिवि ॥ (*Rv* X 90 3)

(2) सुर्याचन्द्रमसौ धाता यथापूर्वमकल्पयत् ।
अहोरात्राणि विदधद्विश्वस्य मिषतो वशी ॥ (*Rv* X 187 3)

(3) द्रुपदादिव मुमुचान स्विन्न स्नातो मलादिव ।
पूत पवित्रणवाज्यामाप शुन्धन्तु मैनस ॥ (*Vāj* Sam XX 20)

(4) उदस्य कतवो दिवि शुका भ्राजन्तु ईरते ।
आदित्यस्य नृचक्षसो महिव्रतस्य मीढुष ॥ (*Atharva* XIII 2 1)

(5) स्वस्ति न इन्द्रो वृद्धश्रवा स्वस्ति न पूषा विश्ववेदा ।
स्वस्ति नस्तार्क्ष्यो अरिष्टनेमि स्वस्ति नो बृहस्पतिर्दधातु ॥ (*Rv* V 8 6)

(6) चित्र देवानामुदगादनीक चक्षुर्मित्रस्य वरुणस्याग्ने ।
आप्रा द्यावापृथिवी अन्तरिक्ष सूर्य आत्मा जगतस्तस्थुषश्च ॥ (*Rv* I 115 1)

---

the cases of very short metres like the *kumāralalitā* *vidyunmālā* *bhujanga śiśubhṛta* *halamukhī* *matta* and *panara* as in the *āmnāya* noted in their cases by Halayudha

[20]*Janāśrayī Chando vic* (IV 76, 77, 78) in IV 76 is चन्द्रावर्ता पुणउ Jayakirti (II 187) adds —इयमपि गतिगनियतिरिह रुचिरा । In the चन्द्रावर्ता the *yati* is 7+8 in the *mālā* 6+9, in the *maniguṇanikara* 8+7, in the *rucirā* 4+4+7

[21]त्रयश्छन्दःपादा भवन्ति अष्टाक्षरा एकादशाक्षरा द्वादशाक्षरा इति । (*Nid sūt I. 1* begin)

(7) अग्ने नय सुपथा राये अस्मान् विश्वानि देव वयुनानि विद्वान् ।
युयोध्यस्मज्जुहुराणमेनो भूयिष्ठां ते नमउक्तिं विधेम ॥ (*Rv* I 189 1)

(8) प्रथश्च यस्य सप्रथश्च नामानुष्टुभस्य हविषो हविर्यत् ।
धातुर्द्युतानात् सवितुश्च विष्णो रथन्तरमाजभारा वसिष्ठ ॥ (*Sām pūr ār.* VI 11 5)

(9) हिरण्यगर्भ समवर्तताग्रे भूतस्य जात पतिरेक आसीत् ।
स दाधार पृथिवी द्यामुतेमा कस्मै देवाय हविषा विधेम ॥ (*Rv* X 121.1)

(10) पृषदश्वो मरुत पृश्निमातर शुभयावानो विदथेषु जग्मय ।
अग्निजिह्वा मनव सूरचक्षसो विश्वे नो देवा अवसा गमन्निह ॥ (*Rv* I 89 7)

(11) मा नस्तोके तनये मा न आयुषि मा नो गोषु मा नो अश्वेषु रीरिष ।
वीरान् मा नो रुद्र भामिनो वधीर्हविष्मन्त सदमित्त्वा हवामहे ॥ (*Rv* I, 114 7)

(12) कालो अश्वो वहति सप्तरश्मि सहस्राक्षो अजरो भूरिरेता ।
तमारोहन्ति कवयो विपश्चितस्तस्य चक्रा भुवनानि विश्वा ॥ (*Atharv* XIX 53 1)

(Accents are not marked in the above extracts as we are concerned here with the number and quantity—value of their syllables (*akṣaras*) in metrics and not with their voice modulation)

II

(1) न पश्यो मृत्यु पश्यति न रोग नोत दु खताम् ।
सर्व ह पश्य पश्यति सर्वमाप्नोति सर्वश ॥

.. . .

(2) स एकधा भवति त्रिधा भवति पञ्चधा ।
सप्तधा नवधा पुनश्चैकादश स्मृत ॥
शतञ्च दश चैकश्च सहस्राणि च विंशति ॥ (*Chānd up* VII 26.2)

(3) न तत्र चक्षुर्गच्छति न वाग्गच्छति नो मन ।
न विद्मो न विजानीमो यथैतदनुशिष्यात् ॥
अन्यदेव तद्विदितादथो अविदितादधि ।
इति शुश्रुम पूर्वेषां ये नस्तद्व्याचचक्षिरे ॥ (*Kena up* I 4)

(4) सत्यमेव जयते नानृत सत्येन पन्था विततो देवयान ।
येनाक्रमन्त्यृषयो ह्याप्तकामा यत्र तत् सत्यस्य परम निधानम् ॥ (*Muṇḍ up* III 1 6)

(5) भीषास्माद्वात पवते भीषोदेति सूर्य ।
भीषास्मादग्निश्चेन्द्रश्च मृत्युर्धावति पञ्चम ॥ (*Taitt up* II 8 1)

(6) पूषन्नेकर्षे यम सूर्य प्राजापत्य व्यूह रश्मीन् समूह तेज ।
यत्ते रूप कल्याणतम तत्ते पश्यामि सोऽसावसौ पुरुष सोऽहमस्मि ॥
(*Bṛhad up* V. 15 and *Īśa up* 16)

(7) न तत्र सूर्यो भाति न चन्द्रतारक नेमा विद्युतो भान्ति कुतोऽयमग्नि ।
तमेव भान्तमनुभाति सर्व तस्य भासा सर्वमिद विभाति ॥ (*Katha up* V. 15)

....

III

(1) धर्मात्मा राक्षसश्रेष्ठ सम्प्राप्तोऽय विभीषण ।
लङ्केश्वर्यमिद श्रीमान् ध्रुव प्राप्नोत्यकण्टकम् ॥ (*Rām* VI 41 6)

(2) आह त्वा राघवो राम कौसल्यानन्दवर्धन । (*Rām* VI 41 78 ab)

(3) सुवर्णगद्शो भानुर्हिरण्यरेता दिवाकर ॥ (*Ram* V 106 10 cd)

(4) अह पुनर्देवकुमाररूपमलङ्कृतन्त सुतमाव्रजन्तम् ।
नन्दामि पश्यन्निव दर्शनेन भवामि दृष्ट्वेव पुनर्युवेव ॥ (*Ram* II 12 103)

(5) आर्यपुत्र पिता माता भ्राता पुत्रस्तथा स्नुषा ।
स्वानि पुण्यानि भुञ्जाना स्व स्व भाग्यमुपासते ॥ (*Rām* II 27 4)

(6) स पूर्वज तीव्रविवृद्धकोप लालप्यमान प्रसमीक्ष्य दीनम् ॥
चकार तीव्रां मतिमुग्रतेजा हरीश्वरे मानववशवर्धन ॥ (*Ram* IV 30 85)

(7) अह हि नैवास्तरणानि न स्रजो न चन्दन नाञ्जनपानभाजनम् ।
न किञ्चिदिच्छामि न चेह जीवित न चेदितो गच्छति राघवो वनम् ॥
(*Rām* II 9 64)

(1) अदर्शनादापतित पुनश्चादर्शन गत । (*Mbh* XII 168 17ab)

(2) ब्रवीमि ते सत्यमिद श्रद्धत्स्व च जाजल ॥ (*Mbh* XII 254 33cd)

(3) दश धर्म न जानन्ति धृतराष्ट्र निबोध तान् ।
मत्त प्रमत्त उन्मत्त श्रान्त क्रुद्धो बुभुक्षित ।
त्वरमाणश्च भीतश्च लुब्ध कामी च ते दश ॥ (*Mbh* V 33 105)

(4) स ते च्युता सिद्धलोकात् क्रमेण तेषा गति यान्ति तथाऽऽनुपूर्व्या ।
जीवा परे तद्बलवेषरूपा विधि स्वक यान्ति विपर्ययेण ॥ (*Mbh* XII 271 53)

(5) न रूपमस्येह तथोपलभ्यते नान्तो न चादिर्न च सम्प्रतिष्ठा ।
अश्वत्थमेन सुविरूढमूलमसङ्गशस्त्रेण दृढेन छित्त्वा ॥ (*Bhag gi* XV 3)

(6) दर्शञ्च पौर्णमासञ्च अग्निहोत्रञ्च धीमताम् ।
चातुर्मास्यानि चैवासस्तेषु यज्ञ सनातन ॥ (*Mbh* XII 261 19)

(7) नावनीत हृदय ब्राह्मणस्य वाचि क्षुरो निहितस्तीक्ष्णधार ।
विपरीतमेतदुभय क्षत्रियस्य वाङ् नावनीती हृदयन्तीक्ष्णधारम् ॥ (*Mbh* I 3 132)

(8) न नर्मयुक्त वचन हिनस्ति न स्त्रीषु राजन्न विवाहकाले ।
प्राणात्यये सर्वधनापहारे पञ्चानृतान्याहुरपातकानि ॥ (*Mbh* I 77 16)

(9) न छन्दांसि वृजिनात्तारयन्ति मायाविन मायया वर्तमानम् ।
छन्दास्येन प्रजहत्यन्तकाले नीड शकुन्ता इव जातपक्षा ॥ (*Mbh* V 43.5)

IV

(1) अनुत्पादे कारणाभावो भावे ससारसग्रह ॥ (*Lank av sūt* II 171
p 112. Tokyo edn.)

(2) न भाव नापि चाभाव भावाभावविवर्जितम् ।
तथता चित्तनिर्मुक्त चित्तमात्र वदाम्यहम् ॥ (*Lank av sūt* III.30 p. 153)

(3) रागाग्नि शमयन्नित्य स्नायाद्वै ज्ञानवारिणा ।
निःसरण त्रिसन्ध्यासु योगी कुर्यात् प्रयत्नत ॥ (*Lank av sūt gathā* 807 p 365)

(4) तथता भवेत् कतिविधा चित्त पारमिता कति । (*Lank sut* II 28 ed.)

(5) ये तरन्त्यर्णव सर सेतु कृत्वा विसृज्य पल्वलानि ।
कोल हि जन प्रबन्धिता उत्तीर्णा मेधाविनो जना ॥ *Divyavadāna* p 56)

(6) प्रवणीभूतमिद चित्त न शक्नोमि निवारयितुम् ।
हृदयस्यैव मे भदन्त पाणिभ्यां स्यन्दते जलम् ॥ (*Divyā* p 346)

(7) विगतोद्भवा दैन्यमदप्रहीणा बुद्धा जगत्युत्तमहेतुभूता ।
नाकारण शङ्खमृणालगौरं स्मितमुपदर्शयन्ति जिना जितारय ॥ (*Divyā* p 69, 72 etc)

(8) प्रासादिवर्मोच्चयशुद्धसत्त्व सुधर्मसिंहासनसन्निषण्ण ।
समागदेवै परिवारितो ऋषि सबोधिसत्त्वैर्भिर्महायशोभि ॥
(*Lalit vis* Ch III *B T*, edn. p 30)

(9) क्लेशार्थिना प्रदीप्ते लोके त्व वीर मेघवद्व्याप्य ।
अभिवर्षामृतवर्षं शमय क्लेशान्नरमरूणाम् ॥ (*Lalit vis* Ch. II. p 13 A.D edn

(10) दृष्ट्वा देवगणान्नभस्तलगतान्बुद्धप्रवोद्गारिण
असितो देवर्षिहिमाचलगत प्रीति परा प्राप्तवान् ।
बुद्धो नाम पद किमेतदिह भो ह्यांवह प्राणिनां
प्राह्लाद मम काम एति सुखितां शान्तञ्च चित्त परम् ॥ (*Lalit vis* Ch VII p 121)

V

(1) त्र्यम्बक पुष्टिद यो ब्रुवाण धर्मं विप्राणां वरदं यजनाञ्च ॥
वराङ्कर रणजेतारमीश देव देवानां शरण यामि रुद्रम् ॥ (*Harv* II 72 45)

(2) मधुकैटभौ दुरात्मानावतिवीर्यपराक्रमौ ॥ (*Mark pur saptaśati* I 92)

Sometimes euphonic combination (*sandhi*) which is regarded as compulsory between words in a half verse and between the feet in a half verse is held over, or there is *svarabhakti*—so far as the rigidity of the metrical laws is concerned viz in the Vedic extracts marked as 1 5, 6 7, 8 11 and 12, in the Upanisadic extracts Nos 4, 5 in the *Mbh* extract No 6 and in the Buddhist literature extracts Nos 8 and 10 The rule relating to the fixity in the number of syllables is violated in Vedic extracts Nos 1, 3 (there being a hypermetric syllable in the first foot) 5 (where *svasti* is to be read as *suvasti* in all the feet and *indra* in the first foot as *indara* *visva* in the second as *visuva*) 7 (in the third foot) and 12 (in the fourth foot) in the *Up* extract No 2 (the first foot being short by one syllable and the third by two syllables) *anuṣṭhyut in the fourth foot 3 to be read as anuṣṭhiyut* and (the second foot in No 5 to be read as *bhūpā udeti sūriyaḥ*) in the Buddhist literature extract No 2 (there being a hypermetric syllable in the uneven foot in each) and No 6 (in all but the last foot) The earlier part of the foot is lax and loosely linked from the view point of the quantity of the syllable a thing which looks like a legacy from Vedic poetry, as is evidenced in almost all the Vedic extracts as are the examples of the *Up* extracts No 3 (in the first foot of

the first verse) and 4 (in the first foot), of the *Mbh* extracts, No 1 (where the first foot has got the fifth syllable as long) and No 2, of the Buddhist literature extracts No 3 (in the third foot) and 6 (in the first foot) *Yati* (caesura) is noticeable in *all the Vedic triṣṭubh* extracts above, with a division (4, 7) or (5, 6) and of both types in the same verse as in No 6 This prepares the field for the classical Sanskrit metres the *śālinī*, *vātormī*, and the *bhramaravilasitā* and for rare metres like the *kuṭmaladanti* and *rañjitā* (this last is not mentioned in early works) The incidence of mixed metres is noticeable in the Vedic extract No 12 (a mixture of *triṣṭubh* and *jagatī*), in the *Up* extract No 7, in the *Rām* extract No 6 in the *Bhag gītā* extract (No 5 of the *Mbh* extracts), in the Buddhist literature extracts No 7 and 8, and in the *Harivaṁśa* extract (1) in the fourth foot The metres are almost perfectly regular in the Vedic extracts 2 3, 9 (except in the third foot), 10 and 11, they are so in the *Up* extracts No 3 (except in the first foot) and 7 (except in the fourth foot), as in all the *Rāmāyana* extracts, in the *Mbh* extracts 3, 4 (except in the first foot) and in the Buddhist lit extracts Nos 7 and 8 Totally irregular metres (that are labelled as *gāthās* generally by metricists from Pingala onwards) are instanced in the *Up* extracts Nos 5 and 6, in the *Mbh* extract No 3 (on the ground of its consisting of six feet instead of the normal four feet) in the Buddhist lit extract No 5 (it may be said in passing that the first eight extracts are *gāthās* in the parlance of Buddhist theocratic tradition), and in the *Harivaṁśa* extract The *Rām* extract No 4 is noteworthy for its bearing on the rule of the metricists, Pingala leading, of the last syllable in the foot whether short or long being quantitatively marked as long—a point round which has gathered some controversy in the literature on the subject This *Rām* verse—and we have no less than 80 such verses in the whole work—(a pecunt dercentage of such exercises)—settles down for a stability on this view and has served as a model to the prince of poets, Kālidāsa, who in his *upajāti* metres resorts to such a device Some poeticists have been hard on this view and some lenient Extract 9 in the list of Buddhist texts is just an indication how the *mātrā vṛtta āryā* has earned a respectable place, a struggle for which is traceable in such works even in a still earlier period, just as No 10 of that list is a pointer to the popularity of big metres like the *śārdūlavikrīḍita* and the *sragdharā* The *Harivaṁśa* verse cited above both with respect to sense and manner as to metrical presentation is a pointer to show how the Vedic verses had cast their spell over the minds of writers and were trying to regenerate themselves in new forms The last verse cited in the above chart, (as much as the *Rām* extract No 3) consists of a hypermetrical syllable which has been very ingeniously justified[23] by Bhāskararāya in his *bhāṣya* on the *sutras* of Pingala One may make bold to suggest that such cases may be more aptly justified on the ground of hurried pronunciation (*tvarita pathita*) as in

23 Cha 22l [illegible] But "[illegible]" has to be explained away as a case of [illegible], so also [illegible] In *Chāndogya* II 12 where it is read by some as [illegible] and justified as such as

posited in the *Prākṛta piṅgala* (I 5) and as is actually done in practice, in the present day in certain parts of the northwest India (e g the pronunciation of *Karna* as *Karṇ*)

The *Rām* extracts represent how nicely the transition to classic metres was being speeded up Bhavabhūti s encomium on the manner of the descent or the manipulation of the *śloka* metre is in no way an inapt appraisement Born of a family steeped in Vedic scholarship through practices and tradition himself a Vedic scholar—as is evidenced by his Vedicisms—he has admirably summed up the contribution of the *ādikavi* in the field of metrical literature The *anuṣṭubh* verses in the *Rām* —they are more than ninety per cent of the recorded work —are specimens of the regular and smooth *śloka* metre—where it would be difficult if not impossible to find any hitch or violation This is more or less true of the *ādikavi s upajāti* group of verses—where the Vedic metres *triṣṭubh* and *jagatī* have put in their share and built them up All this was unprecedented (*nūtana*) not that they were not used before him but that he did yeoman s work in exploiting their possibilities *in the field of profane literature and that of particular* types the narrative and the descriptive varieties This achievement could certainly be the consequence of an *avatara*, an incarnation so to say Shed of archaisms and solecisms, which have characterised them in the *Mbh* , the *magnum opus* of the mythical Vyasa, regarded as the author of the *Puraṇas* also, these stand out in their brilliance as the greatest achievement of an individual writer as a token of the glorious future in store for Sanskrit metrics

The *Ramayana* has also verses composed in other metres like the *puṣpitāgrā* the *aparavaktra* the *praharṣiṇī* the *vasantatilakā* and the *mālinī* The *Harivamśa* which is saturated with the *kāvya* style of composition in a considerable part of its body has verses in *āryā* even The *Mahābhāṣya* (circa 150 B C) also has quite a good number of *āryās* as of *anuṣṭubh śloka* of its own composition meant to sum up in the form of *sangraha ślokas* the upshot of deliberations on a particular topic[33] The *āryā* attained the *role* of honour as the vehicle of forcible and appropriate expression in argumentative and philosophical treatises like the *Sāṅkhyakārikā* of Iśvarakṛṣṇa and earlier in treatises on dramaturgy like the *Nāṭyaśastra* of Bharata (e g in Chs VI VIII XVIII) The epithet *laghu* juxtaposed with the epithet *madhura* found in the Girnar inscription[34] of Rudradāman and the epithet *sphutabahu* appended to *kavitā* which is described

[33] e g on VIII 3 43 अक्रियमाणे ग्रहणे विसर्जनीयस्तदा विशेष्येत। चतुरो न सिध्यति तदा रेफस्य विसर्जनीयो हि ॥ तस्मिंस्तु गृह्यमाणे युक्तं चतुरो विशेषणं भवति। प्रकृतं पदं तदन्तं तस्यापि विशेषणं न्याय्यम् ॥, on VIII 3 45 नानापदस्थयोर्वर्तमानयो ... ॥ एकार्थ्ये सामर्थ्ये वाक्ये ... प्रसज्येत। तस्मादिह व्यपेक्षां सामर्थ्यं साधु मन्यन्ते ॥, on V 3 74 ... इत्यमाह समवेतम्। समवेतस्य च वचनं लिङ्गं वचनं विभक्तिश्च ॥

[34] स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालङ्कृतगद्यपद्य in (*Epigraphica Indica* Vol VIII p 44)

as a *rājya* (dominion) appearing in the Allahabad stone pillar inscription[25] of Emperor Samudragupta might not unlikely have referred also to their metrical charms as in the case of the term *lalita* (or *lalitya*) applied in later parlance to the poesy of Śrīharṣa, the author of the *Naiṣadhacarita*, (vide the paper by the present writer on *The Naiṣadhacarita as a Specimen of Metrical Acumen*) The parallel development of Prakrit literature specially in the departments of lyric and narrative poetry during the early centuries of the Christian era points similarly to the all round evolution of metrics in *mātrāvṛttas*

Pari passu with the development of the metrical apparatus in classical Sanskrit, there devolved upon the writers on metrics the onus of evolving technical and mnemonic designations to suit their convenience as in the auxiliary department of grammar There was felt an urgent demand for conventional symbols for designating and marking the quantity of syllables Short (*laghu*) and long (*guru*) vowels—and it is vowels that determine the syllabic quantity—had been abbreviated into *la* and *ga* and marked respectively as of the forms of an arrow (*śarākāra*) and of an elephant's tooth S (*Pr ping* I 2 comm) (*nāgadantākṛti*)[26] This has continued to be the method of marking in the traditional code. For the *sutras* to be precise and to have maximum brevity, as well as for extensive amplification, the method of grouping them in triads or threes (*trikas*) was devised as handy and serviceable This has been pioneered by Pingala, (*Nat Śas* XVI 84 does not agree) with whose name the *chandaśśāstra* is inevitably associated[27]. viz in its Vedic and its classical aspects Students know how useful this invention has been It is no idle exaggeration to say, as (*Vr rat* I 6) Kedarabhatta puts it admirably that Sanskrit poetry is permeated by it[28] It is practical convenience that has determined the role of these eight *trikas*, for any syllable can be either short or long tikas, *ma* (ऽऽऽ), *ya* (।ऽऽ), *ra* (ऽ।ऽ) *sa* (।।ऽ), *ta* (ऽऽ।), *ja* (।ऽ।), *bha* (ऽ।।) and *na* (।।।)

There are however, metres, in which the grouping appears to be more convenient if they were arranged in *dvikas*, in twos (ऽ।, ।ऽ) The former is found

---

[25]सत्काव्यश्रीविरोधान् बुधगणितगुणाज्ञाहतानेव कृत्वा विद्वल्लोकेऽविनाशि स्फुटबहुकविताकीर्तिराज्य भुनक्ति ॥ (Fleet *Corpus Inscr Indi* III p 61)

[26]*Jayadeva Chan* (I 4) वान्ते वक्र। मात्रिको ऋजु। (I 3) Harṣata — मात्रिक इति .. .. स लघुसंज्ञो भवति। स च ऋजु शराकार स्पष्टप्रस्तार।... .. अन्ते वर्तमानो मात्रिको वा गुरुसंज्ञो भवति। स च वक्र कुटिलप्रस्तार्य। (I 4) Jayakirti *Chandonu* नागर ऋकारवक्रो गुरु लघुरेकमात्रिक स्याद्गुरुर्द्वाङ्गुलिनिभ। Lakṣmīdhara on *Pr ping* I 12 गुरुर्नागदन्ताकृति।

[27]The statement of a commentator on the *Chandoviciti* of the *Nidanasūtra* (या षट्पिङ्गलनागाद्यैरछन्दोविचितय कृता। तासां पिङ्गलनागीया भवसाधारणी भवेत् ॥) is, as a matter of fact more applicable in the case of classical Sanskrit metrics (Bhāskararāya (fol 12b) सवत्वासु पिङ्गलस्य सर्वपार्षदत्वात्।)

[28]Thus Yādavaprakāśa(?) in his *Chandobhāṣya* (*Mad Tr Cat* Vol. 23 mss No 15694)—म–य–र–स–त–ज–भ–न–ल–ग–प्रभृति वाङ्मय यस्य। स

clature even, though not in the body of his definitions of metres,—is held to be the earliest and most prominent amongst them. Of later writers Vīrahāṇka in his *Vṛttajātisamuccaya* and the author of the later popular manual *Śrutabodha* are whole-hoggers in this respect. The *Prākṛta Piṅgala*, in its section on Prakrit metres only, has a fancy for this method. It may be conceded that in the case of the *mātrā vṛttas* and of *akṣaravṛttas* like those of the *vaktra* group as well as of the *viṣama* type—not much is gained by this *trika* method in point of brevity even. The definition of the *śloka* metre, as generally cited[31], lends support to such a supposition. The authors of metrical digests like the *Chandomañjarī* have realised these defects and have treated such metres under sections separated from the general code of *akṣaravṛttas*. Later writers (e.g. the author of the *Kavidarpaṇa*) even while primarily dealing with Prakrit and *apabhraṁśa* metres, employ both the *mātrāgaṇas* and the *trikas*.

For the *mātrāvṛttas* amongst which the *āryā* has been the most prominent and popular, a system of division into *gaṇas*, sometimes also designated[31] as *aṁśas* and sometimes as *kalas*[32] has been adopted by Piṅgala himself. In Piṅgala's notation a *gaṇa* consists of four *mātrās*, (*Ch. su.* IV 12), where the word *mātrā* (syllabic instant) is taken in its phonetic sense and has reference to the time factor in pronunciations of vowel syllables. In the *mātrāvṛttas* the *āryā* especially, the unit is an indivisible one and any partitioning thereof on the basis of *mātrā* grouping transcending it is regarded as a violation of the *mātra* scheme and therefore of the metrical laws. The whole *gaṇa* constituent is regarded as a limb of the body (*tanu*) (*Nat. śās* XIV 44) which brooks no dismemberment. The violations of some late medaeval writers[33] in Sanskrit as well as in Prakrit *gāthā* in this respect (and we have lots of present day versifiers who are liable to be accused of the same charge) are often harshly criticised. It has got to be remembered that the *āryā* is not an individual metre but is a group in which are included other metres such as those styled as *gīti*, the name showing its affinity to the musical element in the constitution of the metre. Authorities are not unanimous whether the division into feet (*pāda*) is to be enforced in the case of all the *gaṇavṛttas*, which, are, because of their often being of the type of *genus* named as *jātis*.

The *mātrāvṛttas* are properly set in their own glory in the Prakrit and *apabhraṁśa* metres and have in them a big and influential literature particularly in lyric and gnomic poetry like the *Gāhāsattasaī*, the *Vajjalaggā* and the *Gāthākoṣa*—and in the canonical and ethical literature of the Buddhists and the Jainas.

---

[31] श्लोके षष्ठ गुरु ज्ञेय सर्वत्र लघु पञ्चमम्। द्विचतुष्पादयोर्ह्रस्व सप्तम दीर्घमन्ययो ॥; पञ्चम लघु सर्वत्र सप्तम द्विचतुर्थयो। गुरु षष्ठञ्च पादाना शेषेष्वनियमो मत ॥

[32] *Nat. Śās.* XIV 84 त्रीण्यक्षराणि विज्ञेयस्त्रिकोऽश परिकल्पित ।

[33] e.g. in the *Muktāvalī* on the *Bhāṣāpariccheda* in the beginning of the second half —नूतनजलधररुचये गोपवधूटीदुकूलचौराय। तस्मै नम कृष्णाय संसारमहीरुहस्य बीजाय ॥ The change in order of words तस्मै कृष्णाय नम while keeping intact the *gaṇa* division, is jarring to the ear and thereby exceptionable.

The *gaṇa* in four *mātrās*, however, is not the only *gaṇa* used in Prakrit poetry, and at a late stage in Sanskrit poetry, fashioned *after such models, we have the* five-*gaṇa* and six *gaṇa* units as well The writers on Prakrit metres recognise also *two-mātrā-gaṇas* and *three mātrā gaṇas*, as not uncommon metrical units Like Virahānka, Svayambhū in his *chandas*, Nanditādhya in his *Gathālakṣaṇa* to a considerable extent, the author of the *Ratnamañjūṣā*, Hemacandra *and his followers such as the author of the Kavidarpaṇa* have developed their metrical lore on the basis of these *gaṇas* as has the *Prakṛta piṅgala*[34] In early literature e g in the *Ravanavaho* of Pravarasena, we have them not un often though Pingala in *Chandassūtras* and other early metricists seem not to take them much into account as the *gāthā* as defined in the works of Pingala and his followers is not used *to cover such types* *There is also an indulgence in the vital figure yamaka*, which figures prominently in the Prakrit[35] *kāvyas* and uses the *galitaka* metre as its apt vehicle, as noted by Prakrit metreeists In course of time the orthodox tradition of Pingala cast its spell on these *mātrā vṛttas*—for it had to sanction the gradually growing conventions amongst writers, who would often like to be fettered by the limitations of the syllabic quantity as in the case of the *varṇavṛttas* There evolved a good many restrictions such as the following—there can be no *ja gaṇa* in the uneven *gaṇas* and that the sixth *gaṇa* should be either a *ja gaṇa*, or a *na laghu* (all short in the *āryā*) in the first half and a *la* (one short) in the second half In the list of the *catuṣpadī mātrāvṛttas* of the *ardhasama variety derivable from the āryā which is considered by many as* consisting of two feet (*dvipadī*) we have the *vaitālīya*, a *prakaraṇa* by itself (even in Pingala's work) in which are generally included the *aupacchandasika*, (6 + s I s I s s s + s I s I I s), the *puṣpitāgrā* (I I I I I s I s I s s—I I I I s I I s I s I s s) which were reckoned as fashionable metres *in respectable circles in the sargabandhas* and *the rūpakas*, equally as much as the *mātrāsamaka* with its diverse varieties While the regulation of *akṣara* and *mātrā* have been the technical determinants in different periods and stages along with *yati*, the seasoning element in metrical compositions—sonorousness (*śravyatā*) has been all along their essential feature *The division of hymns into śastra* (hymns to be recited) and *stotra* (hymns to be sung) applies in ritualistic operations and these were not watertight compartments But from the stand point of poetic apprehension and appraisement, everyone of them has been charged with harmony (*sauṣṭhava*), as if by nature With the process of *bifurcation which has relegated the samaveda into a separate category*, this sonorousness, which had its basis in voice-modulation, developed into the theory of musical notes, thus paving the way for affiliation to the full fledged science of music The earliest writers on Vedic poetry have noted this characteristic Piṅgala in his work which is an

[34] *Prākṛtapiṅgala* I 8 टट्ठड्डाण हमज्ज गणभेआ हुन्ति पञ्चअक्खरओ। छ-प च-त-दा जमस्स एणचवउलितुरलामु ॥

[35] e g Hema *Chandoānuśāsana* IV 27 पो चो तो गलितकं यमितेन्द्रौ *Kavidarp* (p 85) इह हि गाथाखण्डकादिकं सर्वमपि यमकिताङ्घ्रि सामान्यं गलितकानि।

epitome of earlier thought, has deemed it necessary to note down[36] the respective *rāgas* of the seven Vedic metres which he has mentioned in the Vedic portion of his work, with as much punctiliousness as in the case of the specification of the deities and of the *varnas* (hues) pertaining to them. These latter have been mooted in works on dramaturgy and aesthetics (*rasatattva*)[37], which in course of evolution, as we shall note presently, have also laid down metres fit for their varied themes

The elaboration or diverseness which has been achieved in later metrics, particularly in that section which has bearing on Prakrit and *apabhraṃśa* literature, has had for its incentive the growing fineness in taste and in the standardisation of sounds and of their musical value The composition of Prakrit verses in long *varnavrtta* (e g in the *śārdūlavikrīḍita* and the *mandakrāntā*) as is discernible in poets[38] like Rājaśekhara who are well known for their taste in Prakrit is rather unexpected and smacks of pedantry The *āryā* developed into the *āryāgīti* (the *skandhaka*) and the *gīti*, affording scope for its use in the Prakrit epics and in the song context of dramas respectively The discriminative application of the normal *āryā* and the *gīti*—which is an easily perceptible feature in dramatic specimens including the works of the master artist Kālidāsa —is too patent to be lost sight of The emergence of metrical species like the *kalahaṃsī* (IISSII, IISISISSS) the *dohaka* (SIISIISIISS), *rājahaṃsa* (IIISIS, SISIS) (the last appear in prominent works like the *Vṛttajātisamuccaya* and are named *indirā* and *vibhūṣaṇī*) the *drutavilambita* (IIISIISIISIS) the *kalahaṃsa* (IISISIIISIIS) the *mañjubhāṣiṇī* (IISISIIISISIS), the *nandīmukhī* (IIIISIS, SISSSIS), the *pṛthvī* (ISIIISIS IIISISSIS) (which is aptly named, the *vilambitagati* in Bharata) the *meghavisphūrjitā*, the *suruci* (ISSSSS, IIIIIS, SISSISS), or (which is found in so named works like the *Bṛhatsaṃhitā* of Varāhamihira) and the rather uncommon metre, like the *gītā* (IISISIISIS IISISIISIS) of the *Prākṛtapiṅgala* as well as of the longer metres like the *bhadraka*, the *tanvī* (SIISSIIIIIS SIISIIIIIISS) and the *krauñcapadā* (SIISS, SIISS IIIIIIII IIIIIIS) has been as is indicated by their very

---

[36] Pin *Ch sū* III 4 —स्वराः षड्जादयः ; and Halāyudha's *vṛtti* thereon. षड्जर्षभगान्धारमध्यमपञ्चमधैवतनिषादाः स्वरा गायत्र्यादिषु क्रमेण द्रष्टव्याः । Pingala *Chandaḥ sūtra* III 5—सितसारङ्गपिशङ्गकृष्णनीललोहितगौरा वर्णाः । *Saṅgīta-ratnākara* I 58, 59 क्रमादनुष्टुब्गायत्र्यौ.........छन्दांसि गदितानि ॥

[37] *Nāṭyaśāstra* VI 42, 43 — श्यामो भवति शृङ्गारः सितो हास्यः प्रकीर्तितः । कपोतः करुणश्चैव रक्तो रौद्रः प्रकीर्तितः ॥ गौरो वीरस्तु विज्ञेयः कृष्णश्चैव भयानकः । नीलवर्णस्तु बीभत्सः पीतश्चैवाद्भुतः स्मृतः ॥

[38] e g *Karpūramañjarī* I 21 [illegible] ; ..... *Viddhaśālabhañjikā* V. 30 [illegible] ; *Karpūramañjarī* II. 9 [illegible] , and *Karpūramañjarī* I 8 [illegible]

ments The Indian poeticists' conception[41] of the *śabdagunas samādhi* (expressional adjustment) and *udāratā* (gravity or sobriety coupled with sublimity) which have been described respectively as constituting a graded procession of short and long vowels and the easy sport like stretching out and winding away of words through their *aksara* arrangement point to the *role* of the metres in the function of all verse composition, meant to strive at a maximum effect on the ear and to create artistic beauty. The phenomenon of tilting metres is recognised by all to be a source of infinite pleasure to the reader The *Sangītaratnākara*[42], an authoritative work on music by a clever connoisseur in artistic expression has referred to the *role* of the metres while it treats of what it calls *prabandhas,* in engendering and developing the sense of harmony in readers of literature and has testified to the part of the *varnavrttas* amongst available aids to sonorousness The master-poet of modern age, the great magician in metrical exercises, Rabindranath Tagore in his analysis of metres in Bengali poetry has appreciated the *role* of *mātrā-chandas* and of their Sanskrit origin but has, been rather harsh on the *aksara-vrttas,* as imbedded in Bengali literature[43] Sri Aurobindo, has, however, questioned[44] the validity of such a view, holding that the *aksaravrttas* as in old and mediaeval poetry are by no means ineffective vehicles of sonorousness and delectability of diction These latter rely on the intrinsic latent charm[45] of the syllables (*aksara*), so much so that, as a modern Western critic has put it,[46] "there is no

---

[41] *Kāvya. al sūt vrtti* III 1 12 आरोहावरोहक्रम समाधि । .... तत्रारोहपूर्वकोऽवरोहो यथा—निरानन्द कौन्दे मधुनि परिभुक्तोज्झितरसे and gloss thereon 'निरानन्द कौन्दे इत्यत्र गुर्वक्षरबाहुल्यादारोह । मधुनीत्यत्र लघ्वक्षरप्राचुर्यादवरोह ।............ *Ibid* III 22 विकटत्वमुदारता । . . ..यथा 'स्वचरणविनिविष्टैर्नूपुरैर्नर्तकीना झणिति रणितमासीत्तत्र चित्र कलञ्च ॥ .... and gloss thereon क्रमशो वर्धमानाक्षरपदत्व पदप्रथमाद्यक्षराणा पदान्तरप्रथमाद्यक्षरै सादृश्यञ्च ।

[42] In musical parlance the *prabandhas* are attended with *dhruvā* and *yati* (in its metric connotation) which have a place in the *gītaprabandhas* Vide Ch IV of the *Sangītaratnākara,* where मात्रिक and आक्षरिक constituents as well as the varieties क्रौञ्चपदा आर्या गाथा तोटक etc are utilised as elements in the *prabandha* according to the *Sangītaśāstra*

[43] साधु बालार छन्दे मूल छन्देर प्रकृतिटा बालाय रक्षा पायनि' (छन्द —३३ पृ) 'अक्षरसख्या कोन छन्देरइ प्राणवस्तु हते पारे ना' (छन्द —२७पृ); बाला छन्देर तिन धारा। प्रथमटिते कृत्रिम (पयार जातीय) भाषाके अवलम्बन क'रे ; सेइ भाषा बालार स्वाभाविक ध्वनिरूपके स्वीकार करेनि । (बाला छन्देर प्रकृति) One may note with profit the discussion on these views in Probodh Chandra Sen's 'छन्देर गुरु रवीन्द्रनाथ' ।

[44] 'Attention to technique harms only when a writer is so busy with his technique that he becomes indifferent to substance But if the substance is adequate the attention to technique can only give it greater beauty' (in his letter to Dilip Ray, 1925 cited in the latter's छान्दसिकी) Artistry does not become so exterior as to be no longer art *Vide* also Sri Aurobindo's *The Future of Poetry* on this issue

[45] शरीरेर स्वास्थ्येर मतोइ कवि छन्दके भुले यान यखन छन्द तखन तॉर यथार्थ आपन

other art in which genius is so far unaware of the laws and materials by which and in which it works" A careful study inherent in the nascent charms of metres like the *upajati*, the *malini*, the *mandākrāntā*, and the *śārdūlavikrīḍita* would suffice to demonstrate the accuracy of this assertion

Though it is an accredited fact that in finality it is the instinct in the poet and the ear in the reader that determine what sonorousness (*śravyatā*) is, the technician in metrics has not been slow to deduce certain laws, which the critic in his *judgment on the poet's efforts in its mechanical aspect has ever stood on as their* fundamental measuring standard Daṇḍin is harsh on poets, who write verses harassing (*udvejana*) (*Kāvy* ad III 152, 153) to the ear, Vāmana[16] on whatever is harsh to the ear (*śrutikaṭu*) of what constitutes violation of charm (*śobhā*) even with reference to prose compositions that smack of or stimulate versification Deveśvara the author of the *Kavikalpalatā*[17] in his tips to poets and versifiers warns us against the breach in the essentials of harmony and symmetry (*madhuratānimitta*) Later writers on the Alankāraśāstra explain bad versification (*halavṛtta*)[18] as what is undelectable to the ear, even when the rules of versification have been complied with It would not be far from truth to repeat that the ever growing varieties of metres with shades of differences including those due to *yati* variation came as a direct result of the poet's experiments in extending the bounds of charming sounds and of the seasoned extension of the definition of poetry (*padya*) as *catuṣpadī* (four footed verse) to five footed and six footed verses This had its formal as well as practical sanction in Vedic metrics, and was no less a practical proposition in the range of Prakrit and *apabhraṁśa* literatures It has often had to rely there not *so much on the sense-content as on its* exterior form for the achievement of artistic quality

[16] Against this note *Kāvyālaṅkāra* sū II 2 5 न वृत्तदोषात् पृथक् यतिदोषो वृत्तस्य यत्यात्मकत्वात्। II 2 6 *Vṛtti*—स्फोटस्य पृथक्त्वात्। गुरुलघुनियमात्मकं वृत्तं विरामात्मिका च यतिः॥ *ibid* I 1 4 'न गद्यं समाप्तप्रायं वृत्तम् यतः तद् गतार्थं दृश्य-सवादम्। गद्यं समाप्तप्रायं वृत्तं न विधेयं शोभाभ्रंशात्। Cf 'गद्य साहित्येर आरम्भ थेकेइ तार मध्ये मध्ये प्रवेश करेछ छन्देर अन्तर्लीन धारा।' The Sanskrit metricist's वृत्तगन्धि गद्य is nothing different

[17] *Kavikalpalatā* I एवं यथा यथोद्गगाः सुधियां नोपजायते। तथा तथा मधुरता-निमित्तं यतिरिष्यते। Says one author — अनिर्दिष्टयतिरेषापि श्रव्यत्वे यदि श्रुतिसुखं भवेत्।

[18] हतं लक्षणानुसरणेऽप्यश्रव्यमप्राप्तगुरुभावान्तलघु रसाननुगुणञ्च यस्य वृत्तं तद् हतवृत्तम्। (*Kāvyaprakāśa* VII) The *Sāhityadarpaṇa* closely follows the *Kāvya pr* and extends the scope to the laxity (स्वच्छन्दवृत्ति) in certain cases in the last short syllable of a foot generally in the even half The controversy on this extra item we have discussed in *Hemachandra and the Eleventh Century Poeticians* (*Asiatic Society Letters* Meghnath Saha Com volume, 1957)

II

It is the tradition of poets that has ultimately to be authoritative on such matters just as it is the tradition of metricists that has fashioned the *śāstra* In practical *chandaśśāstra*, the rigidity or the exactitude of mathematical precision is not so much in evidence as in grammar and astronomy Lord Śiva, the great Kārttikeya, Sanatkumāra, the lord of gods Indra, sometimes remembered in metric tradition in his applications of Sahasrākṣa and Dusoyavana, (with implied emphasis on the derivative meanings thereof), the preceptor of the demons, the sage Māṇḍavya, then the lord of serpents Vāsuki (*phaṇipati*), who is the lord of those whose eyes are ears (*cakṣuśśravas*) and then Pingala (there are some, but not many, who seem to have differentiated Pingalā from the *nāgarāja*) have been regarded as constituting the order of teachers (*vaṁśa*)[49] of this *śāstra* Bhāskararāya in his *Bhāṣyaraja* on Pingalā's work (fol 7a, 55b, 57, 81a, 95a) refers to and occasionally cites from, esp in his interpretation of the *āryā* metre, what he characterises as the established text of the *Garudapurana* (*Garudāmnāya*)[50], and we are to remember that the *āryā* is pre eminently a metre in classic poetry Halāyudha rests satisfied with remarks that such is the *āmnaya* (received doctrine) implying that it is inviolable like an unwritten law (e g on *Ch sū* VI 3, 4, 7, 9, 14, 15, 44)

Pingala himself whom, as we have noted above, we regard as the father of the *śāstra* in the *laukika* aspect, particularly because he has linked it with Vedic metres and hinted at its importance in classical Sanskrit verses, mentions Saitava (VII 10) Kāśyapa (VII 9) Rāta and Maṇḍavya (VII 35), as his predecessors in the field of classical metres Nārāyaṇabhaṭṭa, the noted commentator on the *Vṛttaratn* has spotted out a verse of Saitava[51] to which we may add one more,

---

[49] Thus Yādavaprakāśa in his *bhāṣya* (fol 56b) —छन्दोज्ञानमिदं भवाद्भगवतो लेभे सुराणां गुरुस्तस्माद् दुश्च्यवनस्ततोऽसुरगुरुर्माण्डव्यनामा ततः । (lacuna in mss)......... तत पिङ्गलस्तस्येद यशसा गुरोर्भुवि धृत प्राप्यास्मदाद्यैःक्रमात् ॥ The colophon in the mss of this *bhāṣya* reads —छन्द शास्त्रमिदं पुरा त्रिनयनो लेभे गुहेनादितस्तस्मात प्राप सनत्कुमारकस्तस्मात् सुराणां गुरु । तस्माद्देवपतिस्तत फणिपतिस्तस्माद्धि पिङ्गलस्तच्छिष्यैर्बहुभिर्महात्मभिरथो मह्या प्रतिष्ठापितम् ॥

[50] fol 7a विकल्पेन गुरुत्वमिह विधीयते इति भगवान् गरुड ।........ fol 55b यत्तु गारुडमार्यालक्ष्म सप्तगणा ...... इति गारुडाम्नाय इति कश्चित् । fol 56a f 132a जिघांसुमपि यन्ताश्यमन्तर्वाणिमचीकरत् । (स) दयैकसिन्धुर्ज्यायान् स पिङ्गलाचार्यपुङ्गव ॥ Virahāṅka seems to recognise him as a great authority in the *Vṛ jāti samu* (I 1) thus — देइं सरस्सइं पणमिऊण गरुअत्तं गअघहत्थि च । H D Velankar's guess गुरुवि is peculiar

[51] सैतवेन पयोराशौ तीर्णो दशरथात्मज । रक्ष क्षयकरी पुन प्रतिज्ञा स्वेन बाहुना ॥ .. इति सैतवमनेन विपुलोदाहरणं......com on the *Vṛ ratnā* II 25 (p 29 N b edn) This verse is cited by Halāyudha in his commy. on *Pingal Ch sūtra* (V 18) The verse उद्धर्षिणी जनदृशा .....कान्ता वसन्ततिलका नृपवल्लभास्मी ॥ (Cited by Halāyudha in his *vṛtti* on VII 8) may thus be attributed to सैतव

which is found in the *vrtti* of Halayudha as of his (Sutavas) composition Pingala had his followers *All the known writers on Sanskrit metres including* Jayadeva Janasraya both of whom Janas the (anonymous) compiler of the section on metrics in the now extant *Agnipurana*[52] (ch 328 335 Anandasr edn) and Kedarabhatta to name only the landmarks in the history of the *sastra* are his *sisyas* and have in their own way established and propagated its study on earth The technical terms and the abbreviated symbols in the code of nomenclature[53] of the *vrttas* the formulation of the cardinal principles regulating the science and the order of arrangement of the topics are commonly what are rightly deemed as indicative of a line of tradition In this respect Bharata the author of the *Natyasastra*, may well be regarded as differing from Pingala It may be conceded on the basis of the present text (Ch XIV) of that work that Bharata knew the *trika* system of division but did not press for it as had been done by Pingala Like later metricists who wrote primarily for the *matravrttas* he did not use it also in the *dhruvadhyaya*

*Pingala s Chandas was held in the highest respect so much so that Varahamihi*ra the astronomer (about 600 A D) in the *Brhatsamhita* (Ch 103)[54] and the Saiva *yogin* Isanasiva (10th or 11th century) in his voluminous work on the rituals of worship (*Purvardha Patalas* 19 27) have dwelt on the importance of the metres both by illustrations and definitions of the metres closely following him The tradition of Pingala has worked on the minds of those who wrote on it including those responsible for the several *vrttis bhasyas* and *varttikas* which must have appeared

---

(vide *Pingal Ch sut* VII 10 उद्धर्षिणी संतवस्य) By an analogical reasoning the verse स्निग्धच्छायालावण्यलेपिनी लभते स्त्रीत्याह माण्डव्य (Under IV 23) may be from Mandavya himself

[52]It begins—छन्दो वक्ष्ये मूलजैस्तैः पिङ्गलोक्तं यथाक्रमम् । (*Chap* 328) The *mulas* are the त्रिकs and the गणs of metres in Pingala The metres both Vedic and non Vedic are defined in *slokas* This summary of Pingala s work ends with the remark छन्दःसारोऽयमीरितः ॥ (*Ch* 335) and is a chap by chap summary

[53]This has differed in different schools and amongst authors of the same school even As Virahanka puts it —अण्ण वाहरइ पिंगलो अण्ण जणणी जहा सिणिद्धाण । छन्देवि तहा मुद्धे जाणसु विण्णाण णामाइ ॥ (IV 108)

[54]Utpala the commentator on the *Brhatsamhita* has obviously referred to Jayadeva in the many cases covered by the metres defined in the work *Jayadeva Chandas* Exceptions are vs 14 32 35 36 41 46 53 As Varahamihira says विपुलामपि बुद्ध्वा छन्दोविचितिं भवति कार्यमेतत् । श्रुतिसुखवृत्तसंग्रहमिममाह वराहमिहिरोऽत्र ॥ The *Isanagurudevapaddhati* (purvardha pt 2 *patala* 19 p 44) says — अथ गणवृत्तमात्रावृत्तच्छन्दोवृत्तानां लक्ष्यलक्षणोदाहरणभूताः श्लोका लिख्यन्ते । The treatment *is so full and comprehensive and up to date that one may regard this section* like the *Chandoviciti* described above as a full fledged work on Sanskrit metres as in the Pingala school For the *aksara vrttas* 72 in all the account begins from the one syllable metre *Sri* (the verses being composed in the metre concerned) and comes up to the *dandaka* The writer is in a mood to identify the sage Pingala with the attendant on the Sun god (*Surya*) of the same name by offering worship to him (*patala* 27 p 128) with the *mantra* ॐ पिङ्गलाय नमः

from early times, though very few of them have come down to us Halāyudha's *Mṛtasañjīvanī vṛtti*, and the blessed (*bhagavat*) Yadavaprakasa's *bhāṣya* and the *Piṅgalasāravikāśinī*,[55] by Ravi Misra presumably of Mithila both known in mss, the last at one time very popular in East India are what are left to us now. The original work had to[56] suffer from interpolations, as is evident from Chap VIII 2 19 which could not have been there, as it is inconsistent with what is found elsewhere in the genuine portion of the work There is also no doubt that it has suffered *from omissions, (as are noted in fn 11) particularly* in the Vedic part, which is held by some to have been comprehensive enough to refer to all the Vedic *saṃhitās* and embodies in a nutshell what is now available in the different vedic *anukramaṇīs* There is also a suspicion that the grouping of the *sūtras* in Chs IV-VII, dealing with the classic Sanskrit metres, as we have *it in the present text, sponsored by Halayudha, is not accurate It is noteworthy* that in later days the original treatise of Pingala was regarded as inadequate and was substituted in certain circles by a Sanskrit rendering of the *Prakṛta-piṅgala*, which deals both with *mātrāvṛttas* and *akṣaravṛttas* One such work we have in the *Vṛttamauktika*[57] by Candraśekhara, a very voluminous one and which *is peculiar in this respect that the work was completed on the death of the* author by his old father Lakṣminatha Bhatta (Asiatic Society, Govt. collection mss no 4749)

The *Jānāśrayī Candoviciti*[58] as available at the very beginning in its present *vṛtti* presentation, makes bold to differ from the school of Pingala We have already noted certain points of its agreement with the method of Pingala The names of the metres in many cases, are however different Some late writers, e g Hemacandra have followed this work on this point The writers on Prakrit (and *apabhraṃśa*) metres, noteably Virahānka, Nanditādhya and Svayambhu chose to differ from the standard, plan and method of Pingala here and there, though with everyone of these writers, the author of the *Janāśrayī* included, Pingala is none the less a hallowed name Abhinavagupta has hinted at the views of one Bhaṭṭaśankara and others who differ from Bharata in their conception of the *viśrāma (yati)* (on *Nāt Śās* XIV 104 pp 245), though this appears to be a case of difference in their representational aspect or in pronun-

---

[55]Ravimiśra, was the grand father of Caṇḍeśvara, the noted Maithili legist (Mss No 4742 Asiatic Soc Govt colln *Des Cat* Vol VI)

[56]Each one of the metres defined (from *kulmaladanti* to *śaśivadanā*) is characterised in the *vṛtti* portion to be *gāthā* Pingala VIII 1 lays down अत्रानुक्तं गाथा । But then how can अनुक्त be उक्त again ? Moreover, there is the regulations of *yati* noted in very many *of them*, *while in the vṛtti* on Pingala VI 1, we read 'अपि चात्र यतिरित्यधिकार आमध्नमाध्यायपरिसमाप्ते ...... ।

[57]The *Vṛttamauktika* is mss 4749 in As So collection

[58]छन्दोवृत्तजातीनां तत्त्वजिज्ञासवे शिष्याय पैङ्गलादिछन्दोविचितिषु यथासम्भव न्यूनातिरेक परीक्ष्य परिहृत्य तद्दोषपरिहितामिमामप्रपञ्चमनाकुला जानाश्रयी छन्दोविचितिं व्याख्या व्याख्यास्याम (p 1 *Tri S Series* edn)

ciation (*abhinaya*) Later writers do not bother so much about their affiliation *to any of the camps, sometimes adopting the names and technology of one some* times those of the other

A bird's eye survey of the methodology and contents of the prominent works will make this clear Pinglala in his *Chandassūtra* (the *Prakṛtapingala* is of a different pattern) has concise *sūtras* only, and no exposition or illustration, Jayadeva, Jayakirti (primarily) and Kedārabhatta follow this method with this difference that in their works the definitions are given in verses (often in single lines) composed in metres of the verses defined (*lakṣyalakṣanasamyutā Vṛ rat* I 3) Jayadeva, though a Jaina by inclination as well as by profession gives definitions of Vedic metres also, and has eight chapters arranged as in Pingala s work Jayakirti recognises and mentions only the basic metrical pattern of each section of *varnavṛttas* in vedic parlance (I 15 19), while later writers, including Kedarabhaṭṭa, who was born in a family of Vedic scholars restrict their activities *strictly within the field of classic (laukika) literature These metres grow more* a id more in number *along with lapse of time e g Pingala's work, recognises only* 70 *varṇavṛttas* of the *sama* variety, Jayadeva has 80, Kedārabhaṭṭa has 109 and Hemacandra about 300 The order in Pingala (*arya, vaitaliya, vaktra varṇavṛttas*) is followed closely by Jayadeva as well as by the author of the *Jānasrāyi*, Kedār-bhatta, and others Like Pingala's text, those of Jayadeva and Kedārabhaṭṭa have suffered from elaboration and inflation esp at the hands of commentators, and we have *parisistas* (supplements) which define metres not touched upon in the original work

The *Chandoviciti*—and this is the name of the mss for which no colophon has been recovered from the Turfan collection of the late Prof Luders and wh ch has been published by Dictor Schlingloff in 1958 from the Berlin Academy of Prof Ernest Wildschmidt—is meant as a companion to the *Chandassutras* of Pingala We have illustrations only of the *vṛttas* (except in the case of a few isolated *vṛttas* viz, the *śikharinī* III 1 2D 32 *C 59* the *śārdulavikrīdita* and the *suvadanā*) We cannot definitely say anything more in view of the fragmentary character of the mss Of the 32 folia preserved, there is hardly one folio which is completely obtainable and in everyone of them there are big gaps These illustrations are purposely, as was customary in later convention, composed in *the verses containing the name of the metre concerned* This *is*, on his own ad mission, the plan of the author (*miśrikṛtamabhidhāsye* V I) who appears (from III V 2) to be one Mitradhara and might have been the organiser of this method *His is a name not handed down in the tradition even though his work continued* to be anonymously utilised up till the 16th century The contention that the name *Chandoviciti* stands for this work exclusively, and has been referred to by Subandhu in his *Vāsavadattā* Varāhamihira *in the Bṛhatsamhitā and* Daṇḍin in the *Kavyādarśa* (I 12) is a bold one and is not borne out by facts In Indian tradition the term *chandoviciti* has stood for the science of metres, originally one

of the six *vedāngas* There are writers who refer to several[59] *Chandoviciti*, of which Pingala's work is the most famous and the one that was the first to treat of Vedic and classic metres as well That Pingala's work also was called *Chandoviciti* in orthodox parlance is inferrable from its many commentaries[60] (cf (e g *Mṛ sam* V 2) In all cases noted by the editor where this word has been used the reference is unmistakably to the science and not to a particular work Only in the *Kavyādarśa* reference, where in the text we have the word *nidarśyate*, a guess may be put forward that it is to the work with illustrations that Dandin refers to Illustrations are found in this work—a few of which the *Jānaśrayī* and Halāyudha[61] in his *vṛtti* have utilised in their works This view, however, is a guess and nothing more, for apart from Daṇḍin's characterisation of *chandoviciti* as a *vidyā*, an echo of which is traceable in the *Chandonuśasāna*[62] of Jayakirti, the root *ndṛś* (and the derivative *nidarsana*) is known in early literature to be used in the sense of declaration and proof, which hits at the under lying process of definition as well The script of the mss, the editor[63] remarks 'makes the impression of being younger than that of *Kalpanāmanditika*, but is, in any case, older than those of the oldest among the East Turkish paper mss' The conclusion therefrom is expressed by him in the lines 'One can therefore, following Luders' dating of these mss date this mss in the second half of the fourth century A D" This furnishes the lower limit for the date of the original work which can be unhesitatingly endorsed As the editor has pointed out, there are at least three illustrations, which this work has in common with the present text of the *Nātyaśastra*[64] of Bharata. This brings in a point which would have served to decide the date of either of the works, in case the *Nātyaśāstra* mss evidence was clear and unimpeachable The fragmentary character of the

[59]Six *Chandovicitis* are mentioned in a commentary on the *Chandoviciti* section of the *Nidānasūtra* by Petta Śastri (Vide intro K N Bhatnagar's edn of the *Nidānasūtra*)

[60]Halāyudha hints at this in his introductory verse No 2 श्रीमत्पिङ्गल-नागोक्तच्छन्दःशास्त्रमहोदधेः । वृत्तानि मौक्तिकानीव कानिचिद्विचिनोम्यहम् ॥ Yādavaprakāśa (Madras Des Cat No XXVII) calls his *bhāṣya* on Pingala's *Ch Sutras*—छन्दोविचितिभाष्य Varāhamihira, Subandhu and Daṇḍin all use this name when they refer to the work The *Jānaśrayī Ch vic* also refers to Pingala's work as the *Chandoviciti*

[61]e g *Mṛtasañjīv* (on IV 42) the illustration अश्मश्रुमुक्ता=p.41. छ वि, in V 16. क्षीयमाणायदाना=p 45 छ, वि on V 32 ; यद्यपि सौधगतिनं छ, वि II 2 27, in VI 20 शस्त्रश्यामा = छ वि II.2.5

[62]I 2 छन्दःशास्त्रं वहित्रं तद्विद्भिः काव्यसागरम् । छन्दोभाग् वाङ्मयं सर्वं न किञ्चिच्छन्दसा विना ॥

[63]This is the English rendering from the introduction of the editor, for which I am indebted to my esteemed colleague Dr J N Mahanti of the Research Dept (Philosophy) of the college

[64]*Nātyaśāstra* XV 21 (G O S edn) रक्तमधुराय...XV, 215 विद्युन्न जयनोह ....XV 216 (..... सर्वमरचयम्) There are two more in the *N Ś* text which are almost identical

mss of the work discovered has raised more issues than what it has solved It is to be noted that there are at least four[65] evidences which go to confirm the sus picion that the folio of the mss have been misarranged in the text as published An exact in any case a more reliable text of the work has to be waited till the event of future researches thereon hits at fresh mss

The *Janaśrayı Chandoviciti* which was described wrongly by the Madras Government Oriental mss collectors (R 5043) to be a work on Vedic literature, and for the publication of which we are indebted to the late M Ramkrishna Kavi (Venkat Or Series No 21) and for a revised text of which to K N Pillai of Travancore (Trivandrum Sanskrit Series No 163) is a valuable addition to the known early works on classical Sanskrit metrics Whether the work can be dated as early as 600 A D has to examined in the light of its many citations from known literature not all of which have been traced in the introduction of Sri Pillai (e g the one from the *Jātakamālā* of Āryaśura) The *vrtti* and illustrations serve to remind us that like the *Kavyalamkarasūtra vṛtti* of Vamana it is a work where the practice of citing from known literary texts has been adopted The author was very likely a Buddhist[66] and his aim has been to achieve brevity even at the expense of clarity To readers of the *śastra* he is known from references like those in the treatises of Jayakirti who was however like Jayadeva a Jaina The treatment of the *mātravṛttas* in the *Janaśrayı* is fuller than that of its pre decessors The *varnavrttas* (esp the *samavarnavṛttas*) are quite adequately treated but the contention of the editor (in introduction p XIX) that in point of technique comprehensiveness and precision the *Jan Ch vic* is an improve ment on Pingala s work ' can be taken exception to What to say of the *sutras* even the *vrtti* is too terse to be termed precise

The *Vrttaratnakara* has been in more ways than one the ideal *sutra* work for the student of metrics The large number of commentaries (no less than twenty five are known) testifies to its popularity like that of the *Kavyaprakaśa* in the *Alamkaraśastra* It is a work of almost the same age Among the commen taries the most familiar is that by Narayaṇabhaṭṭa though it is by no means an ideal one Like the *Kavyapradipa* on the *Kavyaprakaśa* of Govinda Thakkura it suffers from an inordinate bias to underrate earlier tradition and from occa sional obstinate haphazard generalisations Some of its references have afforded us chances of study of old and contemporary literature and of scrutiny of the

65(i) The first few pages (I V 3 6 V) seem to be misarranged in the mss The author s name (Mitradhara) looks rather incongruous in the place shown (ii) The portions (IV & 6V) are not in their proper place (iii) 6 VI (p 33) to 7 R 4 (p 38) is also of this type (IV) IV 2 (देश देश पदमच्छन्द) is wrong and misplaced

66Apart from the poet s fancy for citations from Buddhist authors or topics and his remark (p 69) in connection with the *dandaka* metre (तान्यपि काव्यपु सुशालङ्कारेषु दृष्टव्यानि) we have no less than ten illustrations not yet traced some of which may be his own compositions e g in pp 13 14 29 33(2) 56(2) 60

peculiar views of *chandaśśāstra*, which had continued to be held even in violation of old ideas on the subject It is in this way that even medieaval authors, sometimes in the *role* of full fledged authors but more often as commentators as in other departments, have enriched our available store[67] of knowledge on a subject which was very much in demand, but which tended more and more to be left in the cold shade of oblivion The academic tussle between Sulhana, one of the earliest commentators and later commentators like Nārāyana and Haribhāskara is a replica of what we have in the case of the *Kāvyaprakāśa* between the early commentator Candidāsa and later Govinda Thakkura and Bhīmasena Dikista The *Abhinavavṛttaratnākara* asoribed to Bhāskararaya (Aufrechts' *Cat Cat*) may be a commentary on it or a critical examination thereof There is always a moral that should be drawn and that is that the worth of the tradition has much in its favour to be vindicated, esp in a branch that was going more and more to be neglected

That commentators suffer the risk of the being banned, partioularly because they fought on irrelevant issues and become mere dialectitians, is borne out for the general student of metrics by the retrogade manner of later writers who swelled up the number of commentary makers As a consequence in the late mediaeval period from about the fifteenth century onwards if not earlier, enterprising writers on the subject took to writing manuals which contained only the *siddhāntas* unanimously accepted and sometimes, though not often, referred in passing to the points at controversy without inbolving themselves in them While the bulk of such writers relied generally on the known classes for illustratinss a fair proportion had illustrations sometimes in the form of panegyries off their patrons as known from Halayudha's commentary (e g under IV 19, 20 V 34, 36, 39, VIII 5, 29) Such works came forth in all parts of the country In East India the the *Chandomañjari* of Gangadasa has been the chief and work that has come down to us It has enjoyed the popularity which another Orissa work the *Sahityadarpana* has attained in *Alakāraśatra* It is brief, clear and comprehensive and leaves out no essential topic The *Śrutabodha*, much shorter and written in a more attractive vein, is asoribed to the great Kalidasa One Bengali MSS[68] fathers it on one Vararuoi, eager to teach his art to his dear beloved—of course, this has been the line of improvised illustrations right from the days of the *Chandoviciti*, discovered in Central Turkestan—himself seated in a confortable and cosy seat It has been popular from the 16th century as mss evidence would go to show The *Śru bod* cannot be atributed to

[67]Nārāyanabhaṭṭa's remarks in gloss on the '*upajati*' section (III 30) and Bhāskararaya's observations in connection with the '*arya*' the *vitana*' etc are cases in point

[68]Asiatic Society, Govt colln mss No 4775 The वृत्तरत्नावली is mss No 4776 in which work the illustrations are panegyries on the author's patron Yasovant Sinha, the Dewan to the Nawab of Dacca

Kālidāsa along with other reasons for this that it insists on the *yati* in longer metres, including the *vasantatilaka* (8+6) (Bengali edn v 35), which is contrary to the practice of the poet The *Chandoratnākara* covering the same ground as the *Vṛttaratnākara* which has included none the less some prominent *mātrā* metres) the *Chandaḥkaustubha* the *Chandomāṇikya* and the *Vṛttaratnāvali* are other available manuals much popular in different parts of Bengal

III

A passage[69] in the *Nāṭyaśāstra* relating to the early history as much as to scope of metrics where, over and above the issues of *virāma (yati), gaṇa, pada, akṣara* (and *devatā* as in Piṅgala) there are brought in topics such as *sampad* a term much in use in Vedic metrics, *svara*, which figures much in the *Saṅgītaśāstra*, *sthāna* and *vidhi* would testify to the antiquity and force of the tradition enshrined in that work The first of them, related as it is to the number of syllables which serve as the sole regulator of the metre has, a pointed reference to Vedic metres, as is evidenced by the *Pañcaviṁśa Brāhmaṇa* (VIII 10 2 VI 3 13) and the *Nidānasūtra* (I 2 B) and this has been emphasized by Abhinavagupta in his comments There are metricists like the author of the *Jānāśrayī* who would point to the more extended connotation of the term as applied in classical Sanskrit The *svara* item is not in the form of the three Vedic accents but is classed as high (*tāra*), medium (*madhya*) and subdued (*mandra*) converted to their musical aptness as hinted at by writers on *Śikṣa* (phonetics) This is explained by the *Nāṭyaśāstra* itself in another connection The *Viṣṇudharmottara* (III 18 beginning) makes it very clear where the three *svaras* are derived from the there *sthānas of the body, which item occurs next in the passage discussed* *mandra* from the *uras* (chest), *madhya* from the *kantha* (throat) and *tara* from the *śiras* (head)

The item *sthana* in the time honoured interpretation has been connected with the ritualistic approach of metres in accordance with their application in the three oblations varying with the divisions of the day,—a fact vouchsafed by texts like the *Pañcaviṁśa brāhmaṇa* has been also interpreted in the text of Bharata as concerning the different limbs of the body (*śarira*) or as relating to cardinal directions Abhinava explains this point by referring to Kātyayana[70] a writer on metres, presumably different from the author of the Vedic *anukramaṇi*, who connects them with the classical metres Halāyudha in a passage in the *Mṛtasañjīvani* on the Piṅgala *Ch Sū* the relevant portion

[69] *Nat.śās* XIV 102 सम्पद्विरामपादाश्च देवता स्थानमक्षरम् । वर्ण स्वरा विधिर्वृत्तमिति छन्दोगतो विधि ॥

[70] Thus the *Abhinavabharati* (XIV 105—शरीराश्रयत्यादि यथोक्तं कात्यायनेन 'वीरस्य भुजदण्डानां वर्णने स्रग्धरा, भवेत् । नायिकावर्णने कार्यं वसन्ततिलकादिकम् । शार्दूललीला प्राच्येषु मन्दाक्रान्ता च दक्षिणे ॥ इति । This Kātyāyana' would thus appear to be one of the earliest known writers on *Kaviśikṣā*

of which seems to be left out in the present text, remembers Kātyāyana [71] Very likely he may be identical with this author Like the sages, Kohala, Maṇḍavya, Kāsyapa and Saitava, he is nothing but a mere name to us

The last item *vidhi* (process) is not, as one would think, connected with the *lakṣana* of the metres, but one which refers to its multiplicity (*prastāra*) by virtue of the conceivable varieties evolved by permutation and combination of the vowels appearing in the verse according as they are short or long in their two fold ramnifications, based on *akṣaras* (syllables) and *mātrās* (syllabic instants) The *Viṣnudharmottara* (III 2), while emphasizing the *role* of the *gītas* and the metres as aids to divine worship notes the operation of *prastāra* in this way, as being at the root of the making of all *chandas*, whether of the *akṣara* or the *mātrā* type (III 2, 12, 13, 19). It is as Abhinavaguta points out, meant to arrive at what would appear to be a hypothetical number of metres in every section, particularuly of the *samavṛttas*, arrived at by calculation, a fancy for which has dominated writers on metrics from the early days Pingala has in Ch VIII of his work dwelt on it at length, and has treated also two classes *naṣṭa* (extinct) and *uddiṣṭa* (handed down, noted and discussed) We have an exactly similar phenomenon in the *Saṅgītaśāstra*[72] where the same terms are used and the same process followed This not only involves the question of its numbering (*sankhyā*) but also its chart, map or track (*adhvan*) in what is techincally termed the *meru* (or a pyramid like formation) In course of time interest gathered round these six items which have been, as in the *Saṅgītaśastra* also, named as *pratyayas*, as distinguished from the *pratyāhāras* (symbols like metrical *trika* and the *mātrā* schemes) In the early days of metrics, the name *pratyaya* had reference to its sense content, but in course of time, the term, as has been explained by Kallinātha in his commentary on the *Sangītaratnākara*, signifies[73], the arrangements which were by transferrance (*upacara*) so designated Jayadeva, Jayakirti, Kedārabhatta—in fact every one of the later writers who have posed to give us a complete treatise, have treated of this in the last chapter of their texts This item is nothing more than a curio, and writers on popular manuals like the *Ch mañj*, have omitted it altogether This has been a sensible approach since the desiderata of *śrāvyatā* (sonorousness) and *amnāya* (departmental sanction) are factors that have got to be considered before any and every juxtaposition of short and long syllables is to be admitted to the dominion of poetry

[71] This incongruous passage occurs in his *Vṛtti* (VIII 30) on the metre *bhujangavijṛmbhita* After giving its illustration य सन्नद्धा the present text reads' अत्र कात्यायनेनाप्युक्तम् 'ध्यानैकाग्रा ..लब्धा दृष्टि ..न खल्वसि नातुरा ॥ (another illustration of the metre) and adds nothing more in this connection

[72] *Sangītaratnākara* V 313 386 (प्रस्तारसङ्ख्या नष्ट चोद्दिष्ट पतलक्ष्मसन । .... प्रत्ययास्तान्ब्रुवेऽधुना ॥

[73] *Ibid* V 315 प्रत्यया इति ..प्रत्ययहेतुत्वेन प्रस्तारादयोऽपि प्रत्यया इत्युपचर्यन्ते । प्रतीयन्ते एतैं रसविशेषा इति वा प्रत्यया । The gloss *Sudhākara* comments — प्रतीयन्ते ज्ञायन्तेऽनेकधा इति प्रत्यया ।

The speculative side on this matter in its statistical aspect has, however, been nourished up in inquisitive circles, so much so that in very late works (e g the *Chandaḥkaustubha*), of the Bengal Vaiṣṇavas and the present day manual the *Vāgvallabhā* this aberration *is indulged in extravagantly* Thus the *vidyunmālā* is noted as metre No 1 in the *aṣṭākṣaraprastāra*, the *indravajrā* and the *upendravajrā* as metre Nos 357 and 358 in the *triṣṭubh* scheme, the *vasantatilaka* as no 2933 in the 14 syllabled scheme and so on We have writers who would name a particular metre as distinctively numbered in the text of metres of the syllable Questions are posed in such circles, as to the total number of short (*laghu*) and long (*guru*) syllables in a particular metre numbered in the scheme The curious scholars of the *Bhāgavatapurāṇa* are reminded by the commentators[74] how the rather unfamiliar metre *rājahaṃsī (vibhūṣaṇā) in the Rāsapañcādhyāyī (X 31)* which has not been defined in the standard works on Sanskrit metrics like the mediaeval *Vṛttaratnākara* has been described as the 1664th metre of the eleven syllabled *samavṛtta* metres and not attempted to be defined in its expected manner. There is the possible implication that this is not noted as a *known* metre but is an extinct (*naṣṭa*) one, revived at the time of the author, a point which would testify to its significance as a derived one from the code of Prakrit metres, as we shall point out in a subsequent section

As we have hinted above, from the view points of regulation of syllabic quantity, as well as of caesura (*yati*) metrics has played a significant role in the orthodox system of literary appraisement The writers of *Kaviśikṣā* works (manuals for poets)—a relevant section of *Alaṃkaraśāstra* named *Kavirahasya*[75] though not *found included in the available text of the Kāvyamīmāṃsā* of Rājaśekhara—*such as* Amaracandra, the two Vāgbhaṭas and Devesvara *have furnished a wealth of* information on metres as the main constituent of poetry The polymath Kṣemendra in his *alaṅkāra* exercises like the *Kavikaṇṭhābharaṇa* and possibly the *Kavikarṇikā* has dwelt extensively on this topic Śrīkṛṣṇa Kavi in the *Mandāramaranda*, which he has queerly enough christened as *campū, treats this topic in the introduction to his work in a big section on metres* with their definitions and illustrations and has supported the contention of the theorists like Kṣemendra who have looked upon *chandas* as the crucial element of literary execution (*sarasvatīsāra*), a close compliance with which, by way of a study of diverse metrical exercises including the *gāthās*, had been reckoned as one of the ways of offering homage to the Muse of Learning (*sarasvatī*

---

[74]So we find in the *commentary (on X 31 1) called the* भागवतगूढार्थदीपिका — त्रिष्टुप्संज्ञकच्छन्दसि चतुष्पष्ट्युत्तरषोडशशततमो भेद । The printed text (as edited by Nityasvarūpa Brahmacārin) reads षडशीतितमो भेद ।

[75]The *Kavirahasya* section is stated to be one of the eighteen *adhikaraṇas* of *Alaṅkāraśāstra* Amaracandra's *Kāvyakalpalatā*, which professes to deal with *kavirahasya*, treats of metres (छन्दःसिद्धिप्रतान) as its first section Rājaśekhara ascribes the *kavirahasya* to the mythical author Sahasrākṣa who also is noted in *tradition as one of the accepted teachers of metrics* (vide f n 48)

tatiprasādhana)[76] Amarachandra in his *Kāvyakalpalatā*[77] has adduced instances (no less than fortyfour in number)—instances which, are by no means, exhaustive to show how one set of metres has been derived from another, a process which is evident to a careful reader, and is worth note by every one attempting exercises in metrical compostion as well as to reach at the very heart of metres Ratnaśrījñana, an early commentator on the *Kavyādarśa* of Daṇḍin, has regarded metrics as the supporting (I 12) beam (*sādhaka*) in the structure of a *kāvya* (p 31) The old tradition in the *Alankāraśāstra* has looked upon itself as *kriyākalpa* as mentioned in the *Kāmasūtras* of Vātsyāyana Daṇḍin, who has classified branches of non Sanskritic literature (*vāṅmaya*) as *skandhaka* in Prakrit and *osarādi* in *apabhramśa* (*Kāvyād* I 37) and has ultimately relied on the devices of metres as necessary aids, has testified its intimate relationship no less with metrics primarily and fundamentally as with grammar

The poeticists have not been slow to recognise that certain metres (e g the *śloka* and the *upajati* particularly) are appropriate in description of natural sescenary and narration, as in the great epics and in the early Buddhist texts (e g those cited above in the *Sūtrālaṅkāra* and in the *Saddharmapuṇḍarīka*) Other metres fit in with the narration of the exploits of war and yet others for inculcating renunciation and devotional fervour This reservation of metres for particular uses has been emphasized by the convention of poets, esp in the *sarga bandha* and short *kāvya* types, where particular metres have been chosen as the main metre For the *sargabandhas*, for main metres up to the length of 12 syllables have originally been the rule, though in course of time, during the middle ages, verses of longer metres came to be used The *āryā* was studiously avoided, but certain poets, Bhaṭṭi, (who has to use it for his device of *bhāṣāsama*, in canto XIII) Māgha, and Ratnākara have used it in solitary instances Poets like Māgha, Ratnākara and Śivasvāmin have used more of longer metres as the main metres and still later poets like Śriharsa in the *Naiṣadhacarita* has used the *pṛthvī* even The practice of having one canto (it was later extended to more than one canto) in a variety of metres also came into vogue *Mātrāvṛttas*, as a rule were eschewed It was Jayadeva who regaled his readers with fine, tender and sonorous verse in songs (*padas*) interspersed in the midst of *akṣaravṛttas* in his *Gitagovinda*, executed in the manner of a *sargabandha* The author of the [illegible] a 15th century Bengal poet[78], has extended the scope of the *mātrāvṛttas* and has

[76]Kṣemendra in the *Suvṛttatilaka* (I 4) श्रमेऽपि सुभाषितानां सरस्वत्याः प्रसाधनम् । सुवृत्ततिलकं वर्णरचितं क्रियते मया ॥ and in the *Kaviakaṇṭhābharaṇa* in the following (I 16, 17) statements विज्ञानशब्दागमनामधातुच्छन्दोविधाने विहितश्रमश्च । काव्येषु माधुर्यमनोरमेषु कुर्यादभिन्नं श्रवणाभियोगम् ॥

[77]गद्यश्लेषेण छन्दसां ज्ञानोपायमाह—विषमात्रेषु सिद्धेषु छन्दः स्वभावतः सुधीः । तेषां छन्दसां सिद्धेः...यथा मदिरायामते गलाभ्यां रथोद्धता ।......स्रग्धरया ...... शिखरिण्या ...सुवदना ।...इत्यादि स्वबुद्ध्याऽभ्यूह्यम् । (*Kāvy* I 10)

applied them as the main *vṛtta* He has introduced rhymed verses also Similar has been the case in the *kṣudrakāvyas* (e g in *dūtakavyas*), where specified metres (e g the *mandakrānta* generally and *śikhariṇī* occasionally), in erotic *kāvyas*, the *vasantatilaka* and sometimes the *āryā* as in the *Kuttanimata* We have a variety, of metres in the *Śatakatraya* of Bhartrhari and in the *Amaruśataka* In *stotra* literature, while there is no hard and fast rule about metres, the *bhujaṅga prayata*, the *toṭaka*, the *pṛthvī*, the *śikhariṇī*, the *pajjhaṭikā* and different varieties of exercises on *mātrā* metres have been attempted The *rūpakas* make a judicious use of the *āryā* and the *ardhasama vṛttas*, a select few of which latter variety are found in *sargabandha*, frequently as relief and at the end of cantos In songs as in the works of Kalidasa who has also and archaic looking verses archaic uses, the *āryā* in its *gīti form* is discreetly used But poets like Bhababhuti have fought shy of *mātrā* or *(gaṇa) vṛttas* including the *āryā* and its Prakrt form The *matrāvṛttas*, in the restricted sense of the term are rare in dramas We have, however, in the *Vikramorvaśī*[78] and the *Ratnāvalī* where even the fancy for 77 rhyming lines has been noticeable in a few or solitary cases

The method of relying on a judicious use of the *varṇavṛttas* has been ably discussed by Kṣemendra in his *Suvṛttatilaka* Poets have been singled out by way of illustrations for their proficiency in particular metres such as Abhinanda, the author of the *Rāmacarita* and of the *Kādambarīkathasāra* for the *anuṣṭubh* one Panini the reputed author of the *Jambavatīvijaya* a work no longer available, for the *upajāti* Bharavi (one may add here the name of the later poet Śrīharṣa the author of the *Naiṣadhacarita*) for the *vamśastha* Ratnākara the author of the *Haravijaya* for the *vasantatilaka par excellence* the dramatist Bhavabhuti for the *śikhariṇī* Kālidasa for the *mandākrāntā* and Rajaśekhara for the *śārdulavikrīḍita* Śivasvāmin has introduced an innovation by his use as the main metre, the *puṣpitāgrā* (Canto X) and the *mālabhariṇī* (Canto XIII) in the *Kabhiṇābhyudaya* and has achieved considerable success This claim of being a *cārusandanabhaṇin*[80] (listing in sweet divided verse) and a *daṇḍi daṇḍa* the chastiser of those who prescribe well cut divisions in *yati* schedule of the poet, is well grounded In the context of *rasa* presentation the various metres

through examples on metrics where along with the *varṇavṛttas* from the *tanumadhyā* onwards to the *sragdharā* and the *gaṇavṛttas* (e g *āryā*) are illustrated

[77]The Prakrit verses in the *Vikr* which certainly from a part of the text betray this Svayambhu (*vide his work as published in J B B B A S Col XI*) ascribes to Kalidasa a verse (under II 18) H H Velankar seems to be in a mood to accept this verse as forming a part of this Act of the *Vikr* This view is open to objection in that it does not suit the vein of Pururavas' lament though it may be in accord with the note of compunction of the heroes as of the Kings Dilipa and Dusyanta and in the *manner of Kālidāsa*

[80]Prof Gauriśankara (intro p XXIX) renders this epithet by 'a reciter of charming gnomic verses' Actually the poet was referring to his skill in metrics in *dvibhanga*, etc where we have poets of proved ability as examplified in his own lines (XV 47) like—(अनुद्दतदपुकारोऽम्यह्तमेष्ठयचारा जयति कविदारो दण्डिदण्ड .) XX 1a (अर्चा चर्चा चाडुचर्यामिदन्नै—), XV. 42 (अदग्ग बोदग्ग सोऽय सम्भूय भय) ।

are in poetic convention assorted also e g the *viyogini* in the introduction of pathos and for a submissive vein (e g the *Karuṇālaharī* of Paṇḍitarāja Jagannātha), the *svāgatā* and the *mālinī* in themes of erotic and descriptive brilliance In the consensus of opinion amongst critics metres like *dodhaka* are not liked in sober and grave compositions The long *sragdharā* and *daṇḍaka* metres have a tradition and as such they also have been used from very early times, e g the former in the *gaṇḍīstotra* of Aśvaghoṣa to the *Caṇḍīśataka* of Bāṇabhaṭṭa, and the *Sūryaśataka* of the poet Mayūra and the latter in the *Śyamalādaṇḍaka* wrongly attributed to Kālidāsa and later in the *Garuḍadaṇḍaka* by Vedāntadeśika Venkaṭācārya (13th century) The practice of the *nāndī*,[41] in the drama originally must have had reference to the musical benediction by way of introduction and in later convention has transformed itself into the *aṣṭapadī* or *dvādaśapadī* type, the term *pada* being often interpreted in its metrical content of a quarter verse So also the *dhruvā*,[42] in its musical counterpart brings on the relation of the *mātrāvṛttas* and has been dwelt on at length *de novo* in the *Nāṭyaśāstra* in an extra chapter (Ch XXXII) esp in its connection with *mātrāgaṇas*, serving as an index of how Prakrit literature and its metres have enriched Sanskrit dramas

This account of classical Sanskrit metres would be incomplete if we do not point out the influence of Sanskrit metres in other Indian literatures, e g in the Pali and Prakrit literatures, during the early and middle ages respectively While it is an indisputable fact that in certain cases metres (e g the *rājahamsī* or the *vibhāṣaṇā*, the *dodhaka* of shorter metres and the *tanvī* and the *siddhi* of longer metres) in classical Sanskrit have been evolved in practice from Prakrit metres, it is equally, if not more, indisputable that the skeleton and the structure of the latter were influenced by the former The rigidity and the quantitative value of syllables had to be maintained in the case of *akṣaravṛttas* when there are introduced in Prakrit metres but in *mātrā-vṛttas*, esp in the *gāthās* looseness and laxity have been condoned in the prescriptions of writers on metrics by what may be called the *vyavasthitavibhāṣā* in the language of grammar Such a phenomenon does not appear to be forced, because of pliability in vowel-sounds and of the sanction of the diverse alternative forms of Sanskritic words (*tadbhava*) Early Prakrit metrics has introduced the incidence of the *yamaka*[43] of rhymed feet and that of

---

[41] Vide the *Nāṭ Śās* (IV 57, V 10) and the remarks of the *Abhinavabhāratī* thereon.

[42] *Ibid* XXXII (v 5 [illegible]) v 303 310 refer to the uses of the *sama ardhasama* and *viṣamavṛttas* with a long dissertation on the definitions of metres from one syllable metre onwards (Then come the definitions in Sanskrit and the illustrations mostly in *Prakrit* The [illegible] device is not utilised in the defn tions Vide also XXXII 33 [illegible]

[43] The [illegible] the [illegible] etc as distinguished from the [illegible] [illegible] attempted in early Prakrit kavyas even have taken this [illegible] as their differential feature

rhyme even in parts of the verse (*dubhaṅga, tribhaṅga*), which had their repercussions on Sanskrit poetry as well As a result of such an attitude metres have become more broad based and more widely extended in their scope

This is to a greater extent what has happened in the case of metres in folk *gāthās* and the literary forms thereof In spite of certain differences which are due primarily to divergence in pronunciation the main picture in metrical variety is almost similar to that in Sanskrit poetry so far as *mātravṛttas* are concerned We in Bengal can never forget the indebtedness to Sanskrit metrics of the lyrics in *brajabulī* a literary language cultivated with assiduity in mediaeval Bengali Jyotirīśvara Kaviśekharācārya (early 14th century) a cousin of the grand father of Vidyapati, one of the earliest composers of this type of verses in the sixth *kallola* of his work in *Kaviśikṣa*, named *Varṇa[na]ratnākara* in Maithili[84] which gives an account of the aids to poetry, music and dancing, mentions a list of the works on Sanskrit and Prakrit metres which the poet as much as the connoisseur in early middle ages had to study A similar impress of Sanskrit metres is patent in the case of the purely Bengali verse, whether of the mediaeval period or the modern in poetry even of the most modern type (barring however, the *gadyachandas*, which will have to be accommodated under the *gathā* variety of Sanskrit metrics by doctrinaire critics) Govindadāsa and Jagadānanda, two *padakartrs* in their purely Bengali *padas*, Bhāratacandra, the gifted 18th century poet, a master in metrical manipulation in his *Annadamaṅgala* who pens many lines (e g in *tuṇaka toṭaka* and other *mātrāvṛttas*) meant as a relief to the *payar* and the *tripadi*, following him and Pandit Madanmohan in his *Vāsavadatta*, the Muslim poet Alaol, deeply read in Sanskrit literature, in his romantic poem *Padmāvati*, where incidentally he refers to the *trikas* and to Pingala,[85] and Raghunandan Gosvami in his *Rama rasāyana* amongst old type poets, and Michael Madhusudan Datta in his lyric pieces (in the *Vrajāṅgana kavya* and in a song in his drama *Padmāvati*) Hemacandra Vandyopādhyaya in his short poem, the *Daśamahāvidyā*, Rabindranath Tagore throughout his lyrics and songs, Dvijendralal Ray in his many songs, and Satyendranath Datta *in his varied metrical experiments on Bengali verse amongst the* moderns furnish abundant evidence of how Sanskrit metrics, esp that relating to *mātra vṛttas* has influenced Bengali poetical compostionts Sanskrit metrics has often cast its influence not directly but through the channel of Prakrit, in

---

[84] Vide Suniti Kumar Chatterji s account of this book (in the *Proceedings A I O Conf 1925*) pp 579

[85] Ibid p 13 (B S 1317 edn of *Ālāol*) मनोवाञ्छा सिद्धि होव भञ्जुर आपद ॥ नामेर वाखान एवे शुन महाजन। अक्षरे अक्षरे कहि भावि गुणागुण ॥ मानेर 'म' आकार भाग्येर 'ग' कार। शुभयोगे नक्षत्र आनिल 'न' कार। ए तिन अक्षरे नाम मागन, (The patron saint of the poet) । राखिलेन महाजन अति मनशुभे ॥ आर एक कथा शुन पण्डितसकल। काव्यशास्त्र मूल हय पुस्तक पिङ्गल। पिङ्गलेर मते अष्ट महागण मूल ॥ and p 62 पढए व्याकरण आदि वेद पुराण। ज्ञानिस्तब एक शब्द सहस्र-व्याख्यान (cf *Vākyapadiya* I 1) ॥ • अमिया पिङ्गल गीत नाटिका आगम ॥........

some cases (e g in the traditional *payār*, and in the simple *mātrāvṛttas*) This indebtedness has been acknowledged by the (not many) competent authorities on Bengali metres including the present day scholars[36] who are striving hard to arrive at a scientific treatment of the subject

IV

It has to to be clearly borne in mind that Sanskrit metrics emerged in the form of a branch of learning as an adjunct to Vedic study and as bearing on Vedic practices which in India, being integrated with religion (*dharma*) necessarily meant a binding or cementing element that had to be stringently adhered to In later days when metrics expanded in scope and variety, because of the bulk of Sanskrit literature being in verse, there has been no departure from the pattern and standard set out for it in its earliest phase There has been no laxity or arbitrariness as a general rule and this is borne out by the unparallelled volume of work in early epics and the Puranic literature, as much as in the non conforming religious Literature, where lapses or anomalies are rare and appear as so many specks in a galaxy of luminous effulgence Indeed as in the sister *vedanga* (grammar), to which it attached itself by kindred considerations, such lapses have been sought to be vindicated, though not always convincingly; and quite appropriately there has been a varied crop of controversies, not as many and variegated as in grammar, but not the less trivial, which have exercised the ingenuity of the expositors of the *śāstra* and have hardened themselves into points of differences in the conclusions (*siddhantas*) of its formulators, the *śastrakāras* This is evident particularly to readers of the commentaries on the *Chandahsutra* of Pingala like those of Yādavaprakāśa Halayudha and Bhāskararāya to name only the prominent landmarks in the literature thereon, sometimes emphatically expressed[1] with arguments but less often in a more complacent tone[2] Similar has fleen the position of works affiliated to Pingala which is, as we have noted in the previous section the case with all later works including those on Prakrit and *apabhramsa* metrics

These relate to the fundamentals of the subject and are generally, though not universally, treated in the first chapter of the treatises concerned The first to

---

[36] Among laudable attempts in this line are বাংলা ছন্দের মূল সূত্র by Prof Amulyadhan Mukhopadhyaya (*Cal Univ 1957*) and বাংলা ছন্দ by Shri Sudhibhusan Bhattacharya (Calcutta 1955) in the latter of which the influence of Sanskrit and Prakrit metres on Bengali metrics is traced

[1] *e g* the *Mṛtasañjīvanī* (I 10) ह्रस्वस्य गुरुसंज्ञातिदिश्यते पादान्ते वर्तमानात्। केचिदिदं सूत्रं व्यवस्थितविभाषया व्याचक्षते तदनुपपन्नम। विकल्पस्याप्रस्तुतत्वात् कस्य व्यवस्थिति न विद्म। The *bhāsyaraja* (or *Chandobhaskara*) (fol 7a) पद्याना प्रति पादमन्ते विद्यमान स्वरो ह्रस्वो वा गुरुसंज्ञ स्यात्। विकल्पेन गुरुत्वमिह विधीयते इति भगवान् गरुड। तेन पादान्ते विवृतह्रस्वा एव गुरव सम्पद्यन्ते। अतएवास्त्राणि वस्त्राणि चे'ति पादान्ते 'वस्त्राण्यपी'त्यभियुक्ताना शोध। *Ibid* (fol 8a) पाणिन्युक्तत्वादिदं सूत्रमवक्तव्यमिति तु न सचेतसामुक्ति।

[2] *e g* the *bhasya* of Yadavaprakaśa (I 10) श्लोकस्य पादान्तेऽर्धान्ते वा क्रियमाणो ह्रस्वो गसंज्ञो भवति। .. कथ गीत्यार्या ल इति तत्र लघुसंज्ञाऽपि विधीयते), *Jayadeva Chandas* (I 4) वाऽन्ते ग्वक्रं।

arrest our attention concerns the *sūtra*, *gante* (P C S I 10) where a few authorities, including Halāyudha, the *vṛttikāra*, opines that there being nothing in the *sūtra* or as *anuvṛtti*, which goes against, the prescription is of compulsory nature He argues his case against hi noted predecessor Jayadeva the *Śvetapata* (Svetāmbara Jaina) who thinks that the rule is optional and gives in his text the *sūtra*, *va nte gvakrah* (I 4) *g* being the symbol for a long vowel Jayadeva's commentator Harsaṭa[3], the blessed (*bhagavat*) Yādavaprakāśa, the author of the *Janāśrayi Chandoviciti* (I 13) (in his *sūtra padānte va*), and Kedārabhatta, in his *Vṛttaratnakara* (I 9) *padānte tvasau gvakro* . . with the whole host of his commentators do not subscribe to the view of Halāyudha in view of the realities of the situation in literature which do not fit in with its universal application[3] One of the prominent commentators of the *Vṛttaratnakara*[4] winds up this controversy with the comment that actually this should not be a matter of dispute The *sūtra* is compulsory in the case of the half of the verse (*ślokārdha*) We have referred to in detail, the considered views of the poeticists in this matter with reference to metres of less than fourteen syllables (amongst *alaṃkārikas*), who also have not subscribed to the view without a *proviso* and have noted the practice of prominent masters like the *adikavi* Vālmiki and Kālidāsa which, in such cases, are not always in accord with the interpretation of Halayudha

The rule providing for acceptance of the length (*gurutva*) of vowels (*dhrādi parah* Ping *Ch Su I 11*) even when they are short provided they are followed by conjunct consonants, has stirred up controversy Some commentators justify[5] such acceptance by referring to the view of the grammarian Panini and argue that his silence on the previous issue, because that is outside the scope of his science, is not of any account Many have referred to this interpretation as not of any account The shortness or length of a syllable is related to the vowel followed by a consonant or not The position of the metricist has been clarified by a *sutra* in the *Janāśrayi Ch vic* (I 10), *svar o kṛtam* which has been explained further by the statement in the *vṛtti* there, that a vowel is *par esse* the unit

[3]Harsata —(on 1.2 3) —मात्रा परिमाणो यस्य स मात्रिक इति। "अन्ते वर्तमानो मात्रिको वा गुरुसंज्ञो भवति। 'वा' शब्दो व्यवस्थितविकल्पविज्ञानार्थं। तेन क्वचिन्न भवत्यथान्ते मात्रिकस्य गुरुसंज्ञा यथाऽचलधृतिसमालीप्रभृते।" क्वचित्तु भवत्येव यथा वसन्ततिलकादे। भवति च न भवति च यथाऽनङ्गक्रीडा। तस्या हि पूर्वार्धान्ते गुरु चरमार्धान्ते तु लघु।

[4]Nārayaṇabhatta on *Vr ratn* (I 9) —वृत्तिकारस्तु 'गन्ते' इति सूत्रे 'वा'शब्दाश्रवणात् सर्वत्र पादान्तस्थस्य लो गुरुभवतीति व्याचख्यौ। तदयुक्तम्-— गन्ते' इति सूत्र क्वाचित्काभिप्राय व्याख्येय, तेन न तद्विरोध इत्यल प्रपञ्चेन।

[5]Yādavaprakāśa— हलोऽनन्तर सयोग (Pān I 1 7) इति सूत्रोक्तसयोगोपलक्षण घृम्। (also Pan I 4 11 सयोग गुरु) He also notices and justifies the exceptions —तेन रेफहकारान्यतरघटितसयोगपक्ष विकल्प on the authority of the Śaiśira Śakha of the *bahvṛcas* and Halayudha on I 10 —ननु 'सयोगे गुरु' दीघञ्चे'ति (I 4 12) वदता पाणिन्याचार्येण पादान्तस्यादीनां गुरुसज्ञाया अनुक्तत्वात्तद्विरोध इति चेन्नैवम्। इजादेश्च गुरुमतोऽनृच्छ' (III. 1. 36) इत्याम्प्रत्ययस्य सिद्धयर्थं स्वशास्त्र सयोगपरदीर्घयोर्गुरुत्व पाणिनि प्रत्यज्ञासीत्। अन्येषु तु स्वशास्त्रप्रयोजनाभावान्नोचे न त्वभावादिति। Nārāyanabhatta opines on this view —न हि किञ्चिदेतत्।

in metrical computation[6] to be taken along with the consonant attached thereto, the *anusvara* and *visarga* being regarded as consonantal on this score Modern writers on metres in their contributary relationship to rhythm the prime factor in the conception of the verse would choose to put the theses of this and of the previous issue thus—such syllables are rhythmically long while in their prosodical form they are short though this will be not the form in which it is put by the orthodox Indian metricists with whom the rhythmic sequence has the prosodical form as its inevitable counterpart They aver that there can be nothing gained by this distinction which implies no difference

There has been much fuss created over the issue whether the metre[7] *arya* (or its equivalent the *giti* etc) recognises a division into *padas* (quarter verse) as all the *varnavrttas* as a class and some *matravrttas* (like *vaitaliya*) that depend on syllabic instants or moments to use a recent form do Pingala in his definition uses the word *ardha* whereas the entity of *pada* in Pingala s treatise occurs as a relevant item (as an *adhikarika vastu*) in a later chapter Halayudha has marshalled forth arguments (which in this case practically resolve into applications or illustrations) to uphold the view noted in the previous section that *pada* arragement in fact is not intended There are a few writers like Haribhaskara[8] the author of the gloss on the *Vrttaratnakara* and Hemacandra who side with him Bhaskararaya upholds a peculiar theory that the last half *gana* may be in the form of two short vowels which Halayudha (vide his remarks on IV 42 and his 18 illustrations) had denounced and to which Yadavapr also does not subscribe

Jayadeva[9] and the author of the *Janasrayi Ch vic* follow Pingala for they use the terms *ardha* in their definition Jayakirti[10] parts company with Pingala and uses the term *padas* Trilocanadasa Trivikrama[11] and Bhaskararaya[12] to

---

[6]*Jan Ch vivrtti* (I 10) सर्वेषां छन्दसामक्षरप्रमाणमुक्तम्। अक्षरशब्दस्तु स्वरव्यञ्जनसामान्यवाची वर्णपर्यायत्वात्। अतो व्यञ्जनव्युदासार्थमाह—स्वरोऽक्षरमिति। स्वर एवाक्षरं छन्दोविचितिषु न व्यञ्जनम्।

[7]Hemacandra in his *vrtti* on his *Chandonusasana* (IV 1) echoes Halayudha s view —आर्यादिषु पादव्यवस्था नास्ति।, while others hold the opposite view —(कश्चिदिहापि पादमुद्रामाद्रियन्ते।—त्रिलोचनदासादयो वृत्तानामार्यादीनां च चतुर्थांशं भागं पाद इह गृह्णन्त इत्याहुः। cited in the gloss on *Kavidarpana* p 63) त्रिषु गणेषु पादः पथ्यादौ च (*Ping Ch Su* IV 22) (vide Harsata on *Jaydeva Ch* IV 7 and the *bhasyaraja* fol 57a on the *sutra* of Pingala above noted)

[8]Haribhaskara s *Setu* (Benaras edn p 30) —वस्तुतस्तु सूत्राद्यन्यपर्यालोचनयार्यायां पादव्यवस्था न लभ्यते।

[9]*vide Jayadevachandas* (IV 6) and *Janasrayi Ch vic* (V 27 in Pillai s edn)

[10]Jayakirti s *Ch anu* V 3 पादौ प्रथमतृतीयौ द्वादशमात्रौ द्वितीय आर्यायाः। अष्टादशमात्रोऽसौ चतुर्थकः पञ्चदशमात्रः॥

[11]Vide fn 7 In his *Vr ratn tatparyatika* Trilocana remarks (J A.S.B vol 33) p 30—क्वचिदिहार्यादिषु पादान्ते परसंयोगापेक्षयैव। लघुगुरुत्वव्यवहारः ... गत्यैवोपेता ... प्रत्येकं गुरुत्वमेव ... भवतीति नियम्यते। Bhaskararaya thinks otherwise and adduces instances (e g पादावधूतपथा प्रयत्नी

name only a few of the prominent have pronounced their verdict unequivocall on one side It may be argued that the distinction between *pathyā* and *vipul* in the case of *arya* concedes the division into *padas* (feet) and any attempt a dislodging it is bound to be ingenious The truth seems to be that there hav been poets who do not accept the arrangement into *padas* as binding and poet who do accept it Kalidasa seems to accept it in the case of his *aryas* bu not in the case of his *aryas* in Prakrit (*gathas*) and Harsa does not in both[13] If practice be the deciding factor and it cannot be otherwise in a *prayoga śastra* as we have noted in the previous section, then we should have nothing to bother about in this vexed question of acceptance or non acceptance

To the logical and easily intelligible two fold division of metres into *vṛtta* (measured by the number and shortness or length of syllables) and *jati* (measured by syllabic instants or moments) forestalled by Pingala and accepted by later writers like Jayadeva the author of the *Janaśrayi Ch* etc and Jayakirti etc an extra variety has been added by opinionistic writers like Halayudha[14] who has divided the first class into two *varnavṛttas* and *akṣaravṛttas* presumably to account for the Vedic metres where only the number of the syllables (with all allowance for the process of *sampad* explained in Vedic metrics) is of account. Bhoja also[15] who is nearest in point of time to him and has local affinities (because Halayudha flourished under King Munja his uncle and predecessor) accepts a threefold division He calls them *akṣarachandas ganachandas* and *matrachandas* His second variety which in metrical parlance is termed as *vṛtta* has been so named because metres thereunder comply with the eight or rather the ten *ganas* (*ma na* etc together with *la* and *ga*) pioneered by Pingala himself as we hav noted in the previous section with special reference to classical (*laukika*) meters Bhoja s illustrations of the second varieties (*rajoj ṛse janma ni vapusa paramena atha vasavasya vacanena*) noting its threefold subvarieties make this unambiguously clear Nothing of importance[16] should however be

पक्षपातमधिक मयि । from the *Ratnavali* where the general reading is मधिक न) ।

[12]There is a note of disparagement traceable in his criticism of Halayudha s view (fn 55a तन्मते आर्याया पादव्यवस्थाऽभावात्)

[13]as the *aryas* (*gathas*) in *Abh śak* e g I 4 (इमोसिचुम्बिआइ भमरेहि) Harsa is uniform in this respect In his *aryas* in Sanskrit as a rule the third *gana* ends in a long vowel thus disarming the protagonists of the alternative length provided by the rule गन्ते (Ping *Ch Su* I 10)

[14]*Mr sañjivani* (under IV 11)—आदौ तावद् गणच्छन्दो मात्राच्छन्दस्तत परम् । तृतीयमक्षरच्छन्दश्छन्दस्त्रेधा तु लौकिकम् ॥ आर्याऽऽद्युद्गीतिपर्यन्त गणच्छन्द समीरितम् । वैताल्यादिचूलिकान्त मात्राच्छन्द प्रकीर्तितम् ॥ समायाद्युत्कृति यावदक्षरच्छन्द एव च ।

[15]*Śr prakasa* pp 120 121 छन्दस्तु त्रिधा अक्षरछन्दो मात्राछन्दो गणच्छन्दश्चेति । For *akṣara chandas* we have आ तु शिशानो (*Rv* X 103 1) नवो नवो भवति (*Rv* X 40 19) न नूनमस्ति (*Rv* I 170 1)

[16]*Ibid* p 121 पूर्वोक्तोदाहरणत्रयमपि वैदिकविषयमेव । मात्राच्छन्द यथा—वाओणवुण्ण पुप्फजिम् जहवि । गणच्छन्द यथा रजोजुष वपुषा परमेण अथ वासवस्य वचनेन ।

made of his confining his illustrations of *akṣarachandas* to vedic metres, *mātrāchandas* to Prakrit metres and *ganachandas* to classical Sanskrit metres.

This leads us to the allied question of the broad division of metres into *samānī*, *pramānī* and *vitāna* (*Pin Ch sū* V. 6 8), an unpardonable misunderstanding of which by Halāyudha, as we have had occasion to point out, has been responsible for restricting them to the *anuṣṭubh* (eight syllabled metres), an oversight already traceable in Jayadeva's work (V 3 5) This has been held up with appreciation by Halāyudha in his *Mṛta sañj* with plausible ingenuity[17] and perpetrated by Jayakīrti, Kedārabhatta, and the whole host of later writers, including the generally well informed versatile scholar Hemacandra[18], in his section on the *samavṛtta* metres, the *vṛtti* of whose work by himself on this point is a bit perplexing The Garudāmnāya (i e the *Garuda upapurāna*) cited with great regard by Bhāskararāya also subscribes to the views of Jayadeva (cf the *Agnipurāna* text) As we have noted in the previous section, the author of the *Jānāśr Ch vi* [19] is careful not to fall into this trap, as is evident from the manner of its *sūtras* as well as from the illustrations in the *vṛtti* Yādavaprakāśa in his *bhāṣya*[20] on Pingala's work states this very clearly and pointedly Bhāskararāya[21] in his *bhāṣyarāja* (or *Chando bhāskara*) adduces arguments to uphold this and indicate what appears to him to be the real intention of the *sūtrakāra*, which, however, is not generally agreed to and is strikingly original—it points to *gādya*

Yādavaprakāśa has elucidated the text of Pingala by noting that *pramānī*, *samānī* and *vitāna* are generic terms (*sāmānyasañjnā*) and as such cannot come

---

[17]On V 6 (समानी नाम । पादस्यानुष्टुभ्वक्त्रमित्यत (V 9) सूत्रात् सिंहावलोकितन्यायेनानुष्टुभ्ग्रहणमनुवर्तते, तेनाष्टाक्षर पादो यावद्भिर्गकारलकारैं पूर्यते तावतामेव ग्रहणम् ।) V 8. (अन्यदष्टाक्षरपाद छन्दो वितानो नाम ।)

[18]*Ch anu* (अनुष्टुभि II 82 जौ लगौ प्रमाणी II 83 जौ गलौ समानी II 87 अन्यद्वितानम् । The *vṛtti* on the last of these *sūtras* reads,—उक्ताद्द्वयमाणाच्चान्यत्-रामवृत्त छन्दो वितानसंज्ञम् ।

[19]*Ibid* II 3 5 The illustrations in the *vṛtti* (under II 3 कादम्बाकीर्णाना " — six syllabled metre), under II 4 (सर सरोरुहातत विराजते twelve syllabled metre) and under II 5 (वृद्धा करुणापेशल्या—*nine syllabled in first two feet and ten*-syllabled in the rest) are decisive on the point

[20]V 6 इदानी समवृत्तान्युच्यन्ते । सर्वेषु च्छन्दःसु यामसन्यति चतुरक्षरप्रभृतिषु गुरुर्लघु पुनर्गुरुर्लघुरित्यादिच्छन्दसोऽन्तरमस्याव्याप्तेरावृत्तौ समानी नाम वृत्त भवति । "V 8 आभ्यां समानीप्रमाणीभ्यामन्यत् सर्वं वृत्तजात वितानसंज्ञ स्यात् ।

[21]V 6 (fol 77a) लिखति समानी—वैदिकमात्राच्छन्दसोरिव वर्णच्छन्दस प्रथम पद्यानि वर्णयति । "यद्यदावर्तते तदाद्य समानीसंज्ञ "। वृत्तिकृतामेनविसूत्रोव्याख्यानमनादेयम्"" । अनुष्टुभ्-धर्मवृत्तप्रकरण एव गारुडे (to which work Bhāskararāya has generally, but not always, assigned a very high place) तेषा पाठेन तथात्वसम्भवेऽपि सूत्रे (in Ping's work) अग्निपुराणे च पादाधिकारात् पूर्वमेव पठितस्य वृत्तत्रयस्य तदभेदायोगात्) V. 8 (वितानमन्यत्) आनुपूर्व्यं यो केचन नियमा पूर्वयोरुक्तास्तैरनियन्त्रित यत्किञ्चिदन्यत् वितानमन्यत् स्यात् । ""तेन च यावन्ति वृत्तगन्धीनि गद्यानि तेषा वितानत्वमित्यर्थं ।

into conflict with the *pañcacāmara* and other such specific *sañjās*, found in other schools (*śāstrantara*), (and recognised later by Kedārabhatta and others) As we have noted in the previous section, these three names have reference to the *dvika* system of grouping of metres at one time recognised but afterwards given up in favour of the *trika* system, which has been held up to eminence by Pingala himself Yadavaprakāśa's exposition of the *vitāna* genus and his manner of exposition regarding the arrangement of the text are quite logical and differ from the attitude of the *Jānā Ch vi*[22] as well as from that of the *bhāvyarāja* of Bhaskārarāja[23] The first noted writer in his illustrations (in the *vṛtti*) would locate *vitana* in a mixed scheme, providing even for *viṣama vṛttas* while the last would include thereunder *gadyas* (fn 20 & 22) *This will make clear the distinctiveness in out* look of Yadavaprakāśa, the earliest writer known to present the *sutra* in its proper perspective and very likely in the light of the traditional information vouchsafed to him

Pingala's list of *mātrāvṛttas* is divided according to commentators into two classes, one belonging to the *aryā* pattern which is regulated by moments, which are in that system necessarily four and the other in which the *gana* division is not insisted on, as in the *matrasamaka* pattern In course of time restrictions were devised for the latter as in the *Janā Ch vi* (V 15) where four *ganas* of four moments each were adjudged to furnish the pattern and in the *Vr ratnakara* (II 32) where though no such division is emphasized, the 9th *gana* is required to be a short one and the final syllable in the foot (here the *pāda* arrangement is sanctioned by all) is to be a long one Yādavaprakāśa *here notes certain* restrictions instances of which he had come across in works on metres and in literature We shall show in a subsequent section how these restrictions in actual use were not regarded as obligatory Jayadeva's[24] references to this as giving rise to the *pādākulaka* variety (which the commentator Harsata[25] clarifies as a sequel) is a pointer to how practice and theory have been attempted to be reconciled

---

[22]V 6 अत्र समानीति सामान्यायामपि सत्या मज्ञाया क्वचिद्विशेषमज्ञाऽप्यस्ति। तद्यथा उष्णिक समानी विभूति जगत्या विभावरी, अभिकृतौ दीपमाल्विेति। on V 8 सामान्याया तस्यामपि सज्ञाया केषाञ्चिद्विशेषमज्ञाऽप्यस्ति। तया सहैवोक्तेषु छन्द सु समवृत्तानि वितानोदाहरणान्युच्यन्ते।

[23]fol 77a Bhāskararāja criticises the views of गारुडाम्नाय (on these three *sutras* posed as coming under समवृत्त and in the section (कन्द or खण्ड) of अनुष्टुभ् समवृत्ताधिकारे गारुडे–समानिका रजगला जरलगा प्रमाणिका। आभ्यामन्यद्वितान स्यादनुष्टुप्कन्द ईरितम्॥

[24]Jayd Chan IV 29 समनन्तरनिगदितलक्षणभाङ्मात्रासमादि पादाकुलकम्।

[25]अत्र सग्रहश्लोका –चित्रामात्रासमावाचो विश्लोको वोपचित्रका। द्वितीयोऽपि ततो मात्रासमक वानवासिका। उपचित्रा च विश्लोकाश्चतुर्योऽङ्घ्रि (wrongly printed as हि) कृत किल। इति पादाकुलकमत्वमवाबोधस्य पिङ्गले॥

In the same section Piṅgala (the bulk of metricists following him) enumerates the *acaladhṛti* which on its very surface has greater affinities with *akṣara vṛttas* and has been recognised as such by some theorists including Hemacandra[26] who has read it as a counterpart to a variety *caladhṛti* not counted in other texts Śrīharṣa[27] in his *Naiṣadacarita* (XXII 148) which work has not included any *jātivṛttas* as a matter of principle has a solitary instance where the four moment *gaṇas* are evident As we have noted in a previous section every metre has a *mātrā* basis and Prakrit works on metres have included a few *vṛttas*[28] (e g *vibh gaṇa* in the *Vṛ jāti samuc* of Virahanka) which is counted in other quarters as an *akṣaravṛtta* and named *kanakamañjarī* or *indirā* To the student of modern Bengali metrics the scheme of the well known song of the great poet Rabindranath *alake kusuma na d o ś thila kabarī bandhio* based on *mātrā vṛtta* structure is as in several of his songs that of a poem as well and may be fitted to syllabic metrical treatment with the concluding vowels in *alake* and *kabarī* read as short

It has been the fashion with writers on Piṅgala s work right from the days of Halāyudha to assume that metres of less than six syllables in length per foot have not been recognised by him Commentators on the *Vṛttaratnākara* (e g Nārāyaṇabhaṭṭa on III 1 who has recognised such varieties) have taken pains to assert that though not recognised in his *sutras* they have been approved according to the maxim of *jñāpaka* (indicative) as in grammar as in evident from his last chapter on *pratyayas* (Chap VIII and VIII 14 the last *sūtra*) Yādavaprakāśa[29] has shown that they were in the *sutras* of Piṅgala just in their proper place and Bhāskararāya[30] has in his peculiar manner

---

[26] *Ch anu* II 268 [illegible] II 269 [illegible]

[27] [illegible]
[illegible] ॥

[28] *Vṛ jā samu* (Published in the J B B R.A.S Vol III) IV 91

[29] Yādavaprakāśa reads these as उक्ता शान्ति मध्या प्रतिष्ठा गु च। This is the reading of the *sutras* shown in the *Vedarthadīpika* p 76 though Yādava prakāśa reads these in relationship to the *sutras* [illegible] read in Piṅgala s text as the first *sutra* in the chap and so read also by Yādava pr for our reasons and not before [illegible] as in the *Vedarthadīpika* order [illegible] ।

[30] Bhāskararāya arranges the words in the *sutras* thus in the reverse order which indeed seems to be the proper order for we are leaving out four syllables in succession from 104 right up to 4) (f 1 [illegible]) [illegible] He comments — [illegible] (f 1 51a [illegible] (i e in the [illegible]) [illegible] (See in the reading of the *Vedarthadīpika* p 76 [illegible] and so on) f.l 50b [illegible]

accused Halāyudha of forgetting them altogether That this is a fact has been attested by the great Vedic scholar Ṣadguruśiṣya in his commentary on Katyāyana's *Sarvānukramaṇi* setting at rest the note of scepticism uttered by Weber[31] many years ago These *sūtras* refer as much to classical (*laukika*) metres It may be noted in passing that one more *sūtra* (Ch VIII 12) has been thus overlooked by Halāyudha and the generality of writers with the exception of Bhāskararāya[32]) who has not followed Halayudha in being silent about it All writers from Jayadeva onwards who follow Pingala as also those who do not profess to be of his camp like the author of the *Jānā Chando vic* (VI 32, 33) recognise this *pratyaya* (*adhvan*)

Chandas strictly covers verse compositions but, as a *vedanga*, it has to recognise all the *vedas* In religious practices those *mantras* of the Yajurveda and occasionally the texts of the *Brahmanas*, which are in prose have to be recited The prescription that makes it binding on the part of one using Vedic *mantras* to know the metres concerned as much as the deity, the sage and the issue of application, necessarily cannot leave out these prose pieces Hence it has been the fashion one may say, the obsession, of expositors of *Chandahsūtras* to extend their application to them as well Yādavaprakāśa[33] in his *bhāṣya* on Pingala's work has tried ingeniously to include certain *mantras* of the *yajus* and the *Brāhmaṇas* as cases of metres, some of common and the rest of rare types Bhaskararāya[34], whose ingenuity and boldness stand out as two of his great characteristics has taken up the cue and has carried this to what appears as an unwelcome extreme In a sense every composition, be it of religious or secular type, follows a manner of rhythm which is its very essence, one of the aspects of external requisites As an early Roman master has aptly put it, the delectableness of appeal to the ear constitutes the first demand on a writer and is applicable

---

इति ध्वननापहंवास्यावसरो नाध्यायादौ) is a criticism of the order noted by Sadguruśiṣya, fol 100b गरुड तु (Garuda treats of लौकिकवृत्त only) क्षुद्राण्यप्युक्तानि । तानि सर्वाणि वृत्तान्यापत्वाविशेषादिह ग्राह्याणि ।

[31]Vide Weber's *Indische Studien* VIII p 283) and the explanatory notes of the A Macdonell p 178 in the Oxford edn of the *Sarvānukramaṇi* by Katyayana

[32]VIII 13 एकोनाऽध्वा । Bhāskararaya fol 119a इदं सूत्रमपठयनो वृत्तिकृतोऽध्वयोग सूत्रकारेण नोक्त इत्युक्तिर्भ्रमादवधेया । *Halāyudha at the end of his comm remarks* षष्ठप्रत्ययोऽध्वपरिस्थितिरित्येके । सोऽल्पत्वात् पुरुषेच्छानुविधायित्वेनानियतत्वाच्च नोक्त ।

[33]e g p 21 पङ्क्तिविशेषा एव ब्राह्मणवादा, पङ्क्तौ याज्यानुवाक्ये भवन्ति, पङ्क्तौ याज्यानुवाक्ये भवत । पञ्चाक्षरा पङ्क्ति ।

[34]fol 12a यत्तु कातीय सूत्र यजुषामनियताक्षरत्वादेवेषा छन्दो न विद्यत इति तत् क्रमवाले ऋङ्मन्त्राणामिव यजुर्मन्त्राणा छन्दउल्लेखस्यावश्यकत्वमेके न मन्यन्त इत्येतदर्थकम । यत्तु यजुषा कर्मुतिकात्यायन छन्दोऽभाव ध्वनयति अतएव 'इस शुचिषदि'त्यस्या ऋचो बृहत्यक्षर-योगेन माध्यन्दिने पाठोऽस्ति तत्र वजुगतीच्छन्द । इष त्वा शाखास्वनुष्टुभिति माध्यन्दिनीया स्मरन्ता सर्पिर्वाहृतमिति काण्वा जुम्बका नाम गायत्रीति । तत्कात्यायन ब्राह्मणानामपि छन्द-प्रकृति ।

to all forms of expressions[35] The division of *gadya* found in later works on metrics as well as on poetics testify to its claims for such recognition[36], and if long metres (*aticchandas*) like the *dandaka* can appeal to the ear, there is no logic in barring out fluent and elegant prose from the scope of our subject The dramas (e g the *Mālatīmādhava* and the *Prabodhacandrodaya* and *campus* (e g the *Bhagavatacampu* of a South Indian poet) furnish instances in point

There has been something in the nature of controversy about the aptness of *padya* being circumscribed to four *padas* or feet (*padyam catuspadi*) a view held by some to be the working definition thereof In Prakrit literature there has been allowed a wide scope for verses of *ṣaṭpadi* type and according to some of the later writers who could not but look to the extensive Prakrit literature this was openly allowed Early writers like Jayadeva[37] (and in later days Kedara bhatta who follows him) do not commit themselves to this veiw in their formulation of the *gatha* the type of irregular or difficult to establish (*asiddha*) verse A commentator on the latter s work sees here an unambiguous reference to such a view, and adduces Kedarabhatta s statement (I 17) as indication of his support of this stand The *dvipadi* and *tripadi* verses which are not rare in Vedic literature and which became widely prevalent in Prakrit literature are sufficient guarantee for this interpretation The *Janāśr Ch Vic*[38] is amongst the earliest known works to recognise and treat them in Sanskrit metrics

It would appear that the *gathas* have been introduced as *śeṣa* (*anukta asiddha*) अत्रासिद्ध गाथति seems to be the authoritative reading Yadava prakaśa (as we find this *sutra* read in the available mss) accepts this reading It is definitely the reading accepted by Medhatithi (यथोक्त पिङ्गलेन अत्रासिद्ध गाथति ।) (not later than the ninth chntury A D) who has it in his comm on the *Manusamhita*

[35]Quintillian the Roman critic of the first century A D cited in English rendering by Saintsbury in his *Loci Critici* There is nothing written in prose which cannot be reduced into some kind of verse or at least fragments of verse Cicero says frequently that all prose consists in numbers The chief business is to dissemble art so that numbers may seem to flow of their own accord not to be fetched and forced into service Cf also the illuminating investigations of the modern scholar Sonneschein in his book *What is Rhythm ?*

[36]*Kavya pr viv* (p 7)—वाचा श्रव्योनसर्गोऽवच्छदश्छद अनवच्छिन्नाया वाच काव्य शरीरेऽन्तर्भावात । वृत्तगन्धिचूर्णकोत्कलिकाप्रायमयन्याऽन्यासितत्रैविध्य गद्यऽपि पद्यवदवच्छद विरापोद्भूवैव चारुता सहृदयाना विद्योतन इति छन्द पदमाह्लादावच्छदोपलक्षणप्रनिपादकपर ह्लाद नार्थेन च्छदिना छन्द शब्दस्यानुशासनात ।

[37]*Jayadeva Ch* VII 36—विषमाक्षरपाद वा पादरसम दशधर्मवत । तन्त्रेऽस्मिन् यदसिद्ध गाथति तत्पण्डितैर्ज्ञेयम ॥ *Vr ratna* (V 12) merely echoes this on which Narayana bhatta comments —पादैरसम स्वीयै पादै कृत्वा न तु गस्यार्कपादैरयकृनस्तुत्य त्रिपञ्चषडादि पादमिति यावत नतु समसख्याकपादरहितमित्यर्थ । षट्पदाद्यसग्रहापत्ते । अतएव शेष गाथा स्त्रिभि षड्भिश्चरणश्चोपलक्षिता’ (*Vr ratna* I 17) इति प्रागुक्तम ।

[38]Very nearly half of the *sutras* in that work (V 45 72) treat of metres which involve these irregularities which were quite likely the legacy of Prakrit metrics which has treated (as in the *Vr jati samu*) metres like *narkutaka* later acclimatised in Sanskrit and adapted as the main respectable metre even in *sargaabandha mahakavyas* as in the *Kapphinabhyudaya*

IX 42 and is also the reading known to the *Jāyadevachāndās* The *siddhatva* is thus technically defined by Bhartrhari (प्रकीर्णप्रकाण्ड 3 p 110 Trivandram Sans Ser) "अबहि साधनाधीना सिद्धिर्यत्र विवक्षिता। तत् साधनान्तराभावात् सिद्धमित्युपदिश्यते॥ which is in Pingala's system rightly at the end of the seventh chapter That this is its proper place appears from e g *Jāyadevachāndās* and the *Vrttāratnākārā* and not what is found in Halāyudha's manner, where it has been put in the chapter on *pratyaya* simply to tag it with the eighteen *sūtras*, which have been interpolated to serve as specific types thereof in his text Yādavaprakāśa and Bhāskararaya seem to agree with each other in this matter on different grounds This class has been held to be an important item in view of the use of the term in Buddhist and Jaina literature as well as in some of the vestiges of Vedic literature too, (e g the use of the term in the *Brāhmanas* and the *Upanisads* to denote verse and archaic verse in its special aspect in general) apart from its use to denote a particular variety of speech or language and a form or rather a metrical genus Yādavaprakāśa[39] notes its wider application in contemporary literary parlance to denote Prakrit verse, immortalised in the *Gāhasattasai* of Hāla and does not seem to bother much about its intrerpretation in the *sūtra*, where it appears as an isolated metrical event in Pingala's work Bhāskararaya[40], is careful to note its extended application Some late commentators have utilised this term to refer to the manifold varieties of metres, *sama*, *ardhasama* and

---

[39]Yādava pr (on IV 15) —गाथा नामैषा शास्त्रान्तरेषूक्ता। The शास्त्रान्तर obviously refers to the works on Prākrt metrics, e g those by Virahanka and Nanditadhya, both of whom were very likely Pre Yādava pr writers The gloss on the *sutra* अत्रानुक्त गाथा, he chooses to read as अत्रासिद्ध गाथा as available in the mss (in some mss VIII 1), सिद्ध छन्दोलक्षणम्।* यत् पुनरस्मिन् तन्त्रे पूर्वं सूत्रैर्वक्ष्यमाणैर्वा प्रत्ययैरसिद्ध तद् गाथासंज्ञ वेदितव्यम। त्रय खलु छन्दोवर्गा वर्णिता। यश्चायमनन्तरोक्तो वृत्तवर्गं यश्चतुर्मात्राजातिवर्गं यश्च ऋगुजातिवर्गं — तेषां त्रयाणां विशेषजातयो गाथासंज्ञया सगृह्यन्ते बहुत्वादप्रसिद्धत्वाच्च विविच्य नोक्ता'। Y P divides *āryās* into five classes (on IV 15) ताश्च पञ्चलक्ष्यो गाथा गीतयश्चतस्र इति। In earlier literature the गाथा is variously defined (आपस्तम्बश्रौतसूत्र XVIII 19. 10 ऋचो गाथामिश्रा परशता परसहस्रा वा) Viśvarupa in his commentary ou the याज्ञवल्क्यस्मृति (1 45) notes — नाराशंस्य पौरुषयो यज्ञगाथा। गाथा आत्मवाद-श्लोका। पुरुषकृतय एव गाथा इत्यन्य। Medhātithi on the *Manusam* (IX 42) अथ गाथा वायुगीता observes गाथाशब्दो वृत्तविशेषवचनो यथोक्त पिङ्गलेन। ·· ·· गाथेति परम्परागता श्लोका as noted in the *Rāmayana* (II 25 31) which introduces the verse गुरोरप्यवलिप्तस्य ····· ··· as a पुरागीता गाथा। Yad pr also remarks (under VII 1) —एष्वपि छन्दःसु designted as मालावृत्त by others प्रस्तारादय प्रत्यया क्षमन्त एव। तथापि गायत्र्यादिष्वपाठात् साधुत्वमसिद्धमिति गाथेति गृहीता।

[40]Bhaskararāya in his *Bhāṣyaraja* (fol 112a) एतेनानुक्तपद कतिपयसमवृत्तत्वेन व्याचक्षाणाना वृत्तिकाराणा प्रमाद एव। अत्रेति पदस्याध्यायभेदस्य च वैयर्थ्यापत्ते। कुड्मलदन्ती-विततनितम्बावरतन्वित्यादिकतिपयवृत्ताना तदुक्ताना वानवासिकाऽपरान्तिका-ऽद्यन्तर्भूतात्मना (?) नानुक्तत्वाच्च। गारुड 'विषमाक्षरपाद वे'ति 'वा'कारेण समाक्षर-पादस्यापि ग्रहण पञ्चषट्कादीति तु चतुर्न्यूनपादानामप्युपलक्षणम्। तथाच भट्टकेदार 'शेष गाथा-स्त्रिभि षड्भिश्चरणैरुपलक्षिते'त्याह। तदय मथितोऽर्थ —चतुर्न्यूनाधिकसंख्याकपादवत्यो गाथा।

that the two camps do not stand arrayed in open hostility to each other as is alleged A treatise on *śikṣā* (phonetics) of a particular *śakha* of the Atharvans which may be assigned to a very late phase of the Vedic period, has, as we have *noted, discussed about this virāma* or *viccheda (the latter word being used for* interpreting the term *yati* of the Pingala *Ch sūtra*) under five heads[42]—that relating to the constituent elements of a foot (which indeed, is adjudged to be the main criterion in the treatment of metres), that relating to the quarter of a verse, that relating to particular words (*pada*) and that to the meaning (*artha*) Halayudha[42] has emended *this to suit laukika metres While the last too are not so* much in dispute, the last being practically not touched specifically in works on the metres, the question about the quarter verse, apart from the half verse in relation to *yati* figures in the controversy about the admission of the *pada* arrangement in the *ārya* and this we have already discussed thereafter already As to the half verse being a *terminus ad quon* there are no two opinions The real dispute centres round the division of the words into different units or sections and metricists have sanctioned the partition of the line in different ways according to the metres short or long Writers have taken pains to aver—and we have already adduced instances to that effect—that great poets have been defaulters more or less in this respect[43] What must impress the student of metrics is that the tradition about *yati* which is almost universal (*vide* the previous section)—has been in favour of accepting it—as a natural and inevitable division which Pingala the father of the science and his followers have admitted He has not insisted on what is dubitable—as in *the cases of the short metres to which* even Halāyudha and others have referred to as *amnāya* (as noted in the previous section)—or in cases like the[44] *vasantatilaka* (8+6) which also as we have noted mark the practice of some great poets It would serve the purpose of the careful reader of the *śastra* to remember that the departures do not constitute any defiant protest but are simply lapses which are not rare in the case of the sister *vedānga* grammar Even in the case of the *yati* at the end of the *pada* (foot), *about which there is no difference of opinion* amongst the writers we have instances of violation even from greatest masters

---

[42]As noted in the previous sections (vide fn 13 there) *Mrtasanj* under VI 1 यति सर्वत्र पादान्ते श्लोकार्धे तु विशयत । समुद्रादिपदान्ते च व्यक्ताव्यक्तविभक्तिके । क्वचित्तु पदमध्येऽपि समुद्रादौ यतिर्भवेत । यदि पूर्वापरौ भागौ न स्यातामेकवर्णकौ ॥ *This fits in with* लौकिक metres The last view serves as justification in some cases of apparent irregularities not rare in poets

[43]Even from Halayudha s stand point as noted in fn 42 there can be no justification for lapses like छाया हि भूमे शशिना मलत्वे-नारोपिता शुद्धिमत प्रजाभि । (*R* VI 40) and पाण्डुच्छायो पवनवृतय केतक सूचिभिन्नै । (*M.D* I.23a)

[44]The वसन्ततिलका is marked according to *yati* considerations into 8 + 6 in the *Srutabodha* to which reference has already been made In the Bhartrhari *Śatakas* (vide Kosambi *Śatakatraya* V 318) we have this uniformly in all the lines —

लज्जा गुणौघजननी । जननीमिवार्या-मत्यन्तशुद्धहृदया । अनुवर्तमाना ।
तेजस्विन सुखमसू ।नपि सन्त्यजन्ति सत्यव्रतव्यसनिनो । न पुन प्रतिज्ञाम् ॥

V

The trend of metrical investigations on the lines of its promulgator Pingala—and this is true of other writers who proclaim their originality off and on—has been to regard the *śastra* as one impartive (*akhanda*) as in grammar, where the division into *chandas* and *bhasa* subsequently regarded as separate is a purely arbitrary one Halayudha[45] while subscribing generally to this view as upheld by Yadavaprakasa etc has chosen to differ from them with respect to *matrachandas* which according to him appertains only to non vedic (*laukika*) metres He has consequently to furnish a justification[46] why such *laukika* metres are treated in a work which tradition has throughout claimed as an adjunct to the Vedas (*vedanga*) In another connection he has divided metres into three classes *ganachandas akṣarachandas* ann *matrachandas* as explained by Yadavaprakasa and the generality of writers As we have noted Bhoja also notices a threefold division which does not tally with this The classification of metres into *sama ardhasama* and *visama* applies[47] both to Vedic and classic metres the use of the big generic names beginning from the *ukta* right up to the *utkrti* which are cognate to Vedic verse being extended to denote non Vedic metres as well this being the practice of all writers (including writers of the non conforming schools like the author of the *Janaśr Ch vic*) for the generic types of *sama* classic metres and the designations of metres like *bhadravirat śuddhavirat etc* proclaim their consanguinity (*vide Mrta sanj* IV 12) The comparmental separation of *chandas* into the regular prevalent metres like *anustubh* and the *at chandas* (beginning from *atijagati*) as noticeable in the *sutra* compendium of Pingala (as also of Jayadeva a Jaina writer who closely follows the tradition) is maintained for the classical metres as well which are treated in chapters six and seven thereof seperately The *pathyavaktra* and the *upajati* are the two main metres in classical literature just as the *anustubh* and the *triṣṭubh* their Vedic counterparts are in the Vedic The *jagati* in Vedic has the same relation to the *tristubh* as the *upajati* to *vamśastha* in later literature The numerous varieties of the *anuṣṭubh* and the *triṣṭubh* in the Vedic *samhitas* which have engaged the serious attention of Indologists have their counterparts in later literature—in all cases with the accepted distinction from each other threshed out by experimental methods on the basis of the quantity of the syllables (vowels)

---

[45]Thus Halayudha under IV 8 (as in Halayudha s text of Pingala) अत्र लौकिकम् (Yadava pr etc read अथ लौकिकम् here) अधिकारोऽयमाशास्त्रपरिसमाप्ते । पूर्वेषां छन्दसां वैदिकत्वमेव । इत प्रभृत्यार्यादीनां चूलिकापर्यन्तानां लौकिकत्वमेव । समान्यादीनामुत्कृतिपर्यन्तानां वैदिकत्वं लौकिकत्वञ्च ।

[46]*Ibid* IV 8 अत्र वैदिकच्छन्दसां प्रस्तावे प्रसङ्गात् वेदवदनादिमुनिपरम्परयागत स्मृतिपुराणेतिहासादिषु दृश्यमानमार्यादिदण्डकपर्यन्तं लौकिकं छन्दोजातमभिधीयते तन्मूलत्वात् काव्यस्य । काव्यञ्च कीर्तिरूपवाग्गानन्दहेतुत्वाच्च पुरुषार्थ ।

[47]*Sr pr* (Vol I) pp 120 121 — छन्दस्तु त्रिधा अक्षरच्छन्दो मात्राच्छन्दो गणच्छन्दश्चेति । तान्यपि प्रत्येकं त्रिधा—समार्धसमविषमभेदात् । तदेतत्त्रिविधमपि महाकाव्येतिहासश्रुत्यादिषु दृश्यते ।

The *systematic, well planned* and *thoroughgoing* investigations of Western Indologists in this line covering a period of no less than thirty years by Benfey during 1875 80, Zubaty during 1888 1891, R E Kuhnau during 1885 90[48], and E V. Arnold[49] during 1900 1905 have not chosen to accept as final the conclusions of the Indian orthodox schools in respect to the value or quantity of the vowels in the hymns Still they have sought, all the same, like their Indian conferes[50] to efface the barrier between the extensively used Vedic metres and the classical metres, the *anuṣṭubh* and *triṣṭubh in the one*, and *the śloka* and the *upajati* in the otherin a manner that is at once convincing and broadbased In Benefy s view the vowels were originally long but in course of time came to be shortened Zubaty took the orthodox Indian text of the Samhitas as correct and was of opinion that the quantity of the vowels is doubtful, though they may have to be taken in their *quantitative* aspect in many cases Some of them have ventured even into the questionable process of emendation or what they call, restoration of the text—a sacrilege from the Indian stand point The net outcome of their researches, however, which has been based on their statistical study of the hymns one by one, has been that in a Vedic metre[49] the rhythm of the latter half of the verse is much more rigidly defined that that of the early part [50], the division into members of four syllables each (in the case of the *gāyatri* and the *anuṣṭubh*) seems to be confirmed and that ' the caesura is the dominant feature of the trimeter verse (like the *triṣṭubh* and the *jagati*), though its position is in itself indifferent'' (a point to which we have drawn attention in our illustrations picked up in the previous section) *There is a distinct indication of rhythm* and cadence, the vital factors in the make up of the verse The varied forms of the stanza in its vedic manifestation have their counterparts in epic metres The vedic *anuṣṭubh* with its not regid pattern was the model for the *śloka* in the epic The regularisation of the *śloka* as in the oft quoted rule— पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयो । गुरु षष्टन्तु पादानां शेषेष्वनियमो मत ॥ (छ म IV 14) *was not recognised* in early times as in Pingala (Ping *Ch sut* V 15 19) who, from the examples in epics and presumably other writings known to him allowed varieties there of in the forms पथ्यावक्त्र, विपरीत पथ्या, चपला वक्त्र and विपुला वक्त्र A specimen of this is furnished by chap VIII *Manusamhitā* where 72 variations from the later rule are evident in a total of 420 verses The *Chandomanjari* justifies such as प्रयिक (IV.15) The evolution of the epic *anuṣṭubh* (the *śloka*) and its consummation in the classic *pathyāvaktra and that of the* crystallised type of the epic *upajati* (with its variants) ending in the rigid structure ot the latter pattern, judged from this standpoint appear to be the results of the selection of certain prominent types of the respective metres and the parallel sanction of other popular forms (like the

---

[48]In his *Die Triṣṭubh Jagati Familie* (Gottingen 1886)

[49]In his *Vedic Metres* (1905) For subsequent references in this connection vide pp 9 15 171 etc

[50]e g Halāyudha under Pingala *Ch su* (IV 9) —गायत्र्यादित्रिष्टुपपर्यन्त यदार्षं छन्दोजात वैदिके व्याख्यात, लौकिके च तत्तथैव द्रष्टव्यम् । च समुच्चय ।

The researches of Western scholars like Jacobi[54] also have drawn our attention to that quarter Prakrit, esp *the ardhamāgadhī in its canonical form* and Pali, have been singled out as the sources from which this metrical specimen has emerged Of late there have been attempts[55] to affiliate it to the *anuṣṭubh* (the *śloka*) variety, as found in the *ākhyānas* of the great epics Writers picked up certain patterns or fossils, which were ready at hand from this inexhaustible storehouse and worked on them (unwittingly) so as to make it emerge as a novel entity In any case if a case for the *āryā* as evolved from old metres of hallowed origin is to be made out, it shall have to look up to the *anuṣṭubh*[56] and not to the *triṣṭubh* the variety of wider acceptance in the Vedas The fact that it is of fifty seven syllabic moments in its usual form makes it easy to be tied up to the *anuṣṭubh* of 32 syllables—which presumably is not the case in the case of the *triṣṭubh* with 44 syllables where with all possibilities for a specified number of *matrās* it is difficult to be encased The choice of this metre as an equivalent for the *anuṣṭubh* in narrative, didactic and argumentative (*śāstra*) type of literature is presumably a consideration in its favour The prescription of the *ja gaṇa* (ISI) as the 6th *gaṇa* and the admissibility of it in the 2nd and 4th *gaṇas* (there is no binding on them in the classical *āryā*) *even make it easy to be affiliated to the śloka where the pattern ja gaṇa is* obligatory in the latter quarter Moreover there is no rhythmical binding in the *earlier part of the line The only change is that the śloka line is pro*longed by two long syllables

A presentation of the pattern with proper illustrations will explain our position Let us take two lines (first half) from *ślokas* picked up at random and two from each of the halves of two *aryas* of that description and compare them —

s I s s I s s I(+I)I I s s I s I s
मा निषाद प्रतिष्ठा त्वमगम शाश्वती समा ।
(25 *matrās* and 26 when *vyuha* is admitted)

s s | s I I | s s | s s | s s | I | I s I | s (27 *matrās*)
वा ग | र्था वि व | स म्पृ | क्तौ वा | ग र्थ | प्र | ति प त्त | य ।

---

[54]Vide his paper *Ueber die Entwicklung der indischen Metric in nachvedischenzeit (Z.D.M G* Vol 38 *1884)*

[55]The same rythmical effect would, however, have made itself felt if historically the *proto-arya* had originated in the metrical experiment of prolonging a complet *śloka* line by two syllables (Randle in his paper *Coincidence of Syllabic Patterns* p 298 P K Gode Comm Volume 1960)

[56]*Ibid* pp 296 298 an experiment *for which there is evidence in the second* line of the closing couplet repeated in chaps III and IV of the *Sutrakrtanga* (which were referred to by Jacobi in his paper noted in fn 54) —

s s | I s I | s s | | I | I s I | s
samkhā | *ya pesa* | *lam dha* | *mmam di* | *tthi mam* | *pa* | *rini bbu* | *de*

I I s | s | I I | s s | | s s | s I I | I s I | s
upasa | *gge* | *niya* | *mita* | *a* | *mokka* | *e pari* | *vaeñja* | *si* ॥

S I I | I S I | S S | S I I | S S | I S I | S S | S
ग च्छ ति | पु र श | री र | धा व ति | प श्चा | द स स्थि | त चे | तः ।

S S | I S I | I I S | I S I | S S | I S I | S S | S
का म | प्रि या न | गु ल्म भा | म न स्तु | त द्धा | व द र्शं | ना श्वा | सि

I I S | I I S | S S | S S | I I S I | S S | S
अ थ वा | भ वि त | व्या ना | द्वा रा | जि भ व न्ति | स र्वं | त्र ।

I I I I | I S I | S S | S S | S S | I | S S | S
ब ल व द | पि शि क्षि | ता ना | मा त्म | न्य प्र | त्य | य श्चे | त ।

The addition of two longs at the end of both will make the needed provision for the *āryā* as regards its last three (6th 7th and 8th) *ganas* at the end of the half concerned The provision for the 6th *gana* as *ja gana* (ISI) is just appopriate In the first *ślokā tvama* is to be read as *tuvama* (by the process of *vyūha*) The first quarter of the first *śloka* minus त्व contains 12 *mātrās*, though they are not grouped in the form of four moment units Such also is the case with the 4th and the *ganas* for its being turned into an *aryā* This is what makes the proto *ārya* 'a metrical scandal[57] In the case of the second *śloka*, six *ganas* in case it is to be terned into *āryā* are just present in the requisite form In the case of the first *aryā*, with three longs at the end deleted, the line will be a half *śloka* with a rather irregular rhythm in the first foot, and with the fifth syllable in the second foot wrongly valued, thus constituting again a 'metrical scandal' The first foot of the second *āryā* with its two longs at end deleted is just of the epic *śloka* pattern though the second foot is not in order The following line[58] in the *Nalopākhyāna* of the *Mbh* fits in admirably with the *aryā* pattern Such lines are not rare in the whole range of *śloka* literature

S S | I S I | S S | I S I | S S | I S I | S
स त्य | चि की र्षे | मा ण | स्तु धा र | या मा | स हृ च्छ | य म् ।

The breaks in the above representation indicate the *ganas* in the turned *āryā* With two longs added, this will make an *aryā* With liberty allowed for them the unit arrangements in both the *śloka* and the *arya* (the only restriction being with regard to the sixth *gana*, corresponding with its proper place in the *śloka*) show how these metres maintain also the relationship with the Vedic scheme for the *anuṣṭubh* already noted

In the case of the *ardhasama vṛttas*, there is this much of resemblance in that in both (the Vedas admit this variety vide fn. 47) the proportion of these verses to the entire verse content is almost similar, though the structure is not exactly the same Leaving out the rare ones, and the *ākhyānakī* and the *viparītā*, they are about forty in number, though in Pingala's computation

[57]Enough has been said to show that the proto-*aryā* was something of a metrical scandal (*Ibid* p 299)

[58]*Ibid* p 298 *Nalopākhyāna* III 14b (S S | I S I | S S | I S I | S S | I S I | S) सत्य | चिकीर्ष | माण | स्तुधार | यामा | स हृच्छ | यम् With two *mātrās* and a long syllable (*ardhagana* of two mātrās) added to it it becomes the first half of an *aryā* This is also the case in the Prakrit passage (first half) cited in fn 56 with minor divergences in the 3rd & 4th *ganas*

they are not more than ten With the increase in the influence of Prakrit metres this number swelled up to fourteen in the *Jān Ch ri*, to two dozens in Jayakīrti's work, and almost to twice the last number in later works The tendency generally has been to assort metres of one particular number of syllables with that of another in which the number was one less—and we have cases of mixture of the 11 syllabled *triṣṭubh* and the 12 syllabled *jagati* of the Vedic metres, because of their greater prevalence and popularity in the formative period when Prakrit literature was exercising its sway over Sanskrit Scholars like Jacobi[59] have ascribed their rise to that literature, esp that of the *viyogini* metre used very early, and the *aupachandasika* labelled as *mālabhārini*, and used by some *sargabandha* writers including Aśvaghoṣa and Māgha O H D Velankar subscribes to this view[60] unreservedly There is just the possibility of such metres being formed of the two different metres represented in their halves, with one or both of these being among from the rarely known metres We believe that the expansion in the number of metres came, as in the case of *sama vṛttas*, out of the sheer curiosity of continuous experimenting on them e g it is not unlikely that the *viyogini* (*sa sa ja ga, sa bha ra la ga*) came as the mixture of the *ekarupā*[61] noticed in Pingala's system with the *aparāntika* recognised by Pingala, the *mālābharani* (*sa sa ja ga ga sa bha ra na ra ya*) out of both not famous and anonymous varieties and the *puṣpitāgrā* (*na na ra* very *ya, na ja ja ra ga*), of the latter recognised in the *Nāṭyaśāstra* (XVI 50) and the *acala* (noticed by Jayakīrti in II 160) and named *Suvaktra* by others It may be that either of these varieties was more congenial to Prakrit metrics What appears to us to be no less probable is that *ardhasama* metres like the *viyogini*, the *aparavaktra*, the *aupachandasika* (a more decent and grammatically sound form than *aupachandasaka*, used by many writers, which however, can be defended by the suffix *ka* as an expletion) and the *puṣpitāgrā*[62] were derived in course of experiments as varieties or rather variations of the *mātrā*

[59] H Jacobi in Z D M G (38, 1884) adduces evidence to show that the early form of the *Vaitālīya* and *Aupacchandasika* metres is traceable to Prakrit and Pali

[60] 'The *ardhasama vṛttas* in Classical Sanskrit are very likely the legacy of the Prakrt poet prosodists' (p 23 in intro to the *Jayadāman*, 1949, Bombay)

[61] Its structure is represented by स स ज ग (IIS IS ISI S) in the 10 syllabled metres and भ स ज ग ग (SSS IIS ISI S S) amongst the 11 syllabled metres Vide A Weber, *Indische Studien* VIII p 37 Yādava pr and Bhāskararāya recognise these two

[62] The *viyogini* (स स ज ग, स भ र ल ग) as in the verse न पि ना | त हृ या | ति को मु दी स हृ | मे घ न | त डि त् | प्र लो य | ते | This is practically the scheme for the *āryā* in the first half with the sixth and seventh *gaṇas* thereof interchanged The scheme for the *puṣpitāgrā* (न न र य न ज ज र ग) अरिपु हि | विजया | पिन सि | तीना | विदधति | सोपधि | सन्धिदूषणा | नि | shows its affiliation to the *āryā* with the difference that the sixth and seventh *gaṇas* there have merged into one of eight *mātrās* vide

vrtta āryā, which became highly popular amongst accomplished circles This explains the hesitation in certain quarters about classifying some of them, esp the last two, in the *mātrāvrtta* section The *vaitalīya* and the *aupa chandasika*, bear a Vedic look, and exhibit the Vedic liberty at the first six *mātrās*, of which the latter betrays its Vedic relationship by its very name, it being near (*upa*) to the Vedic *Chandas* (to Vedic metres)

The *viṣama vṛttas* in the treatment of Pingala include the *vaktra* class which is the best known of Sanskrit metres, the *padacaturūrdhva* class in which the syllables in the four lines, one after another, are 8, 12 16, 20 without any restrictions as to their syllabic quantity, the *udgatā*, familiar to students of *sarga bandha* literature, from its very early days, at least from the time of Aśvaghoṣa and the *upasthitapracupita* class where the syllables are 14, 13, 8 and 15 arranged in a scheduled manner of short and long vowels, having different allocations thereof The first class which has already been discussed in its relation to the Vedic *anuṣṭubh* and the next which is in every respect Vedic in its form and manner, are allied to Vedic metres or are continuations thereof The third class containing (13, 13, 14 18) or 58 *matrās* (moments), (amounting to 26 in the first half and 32 in the second half) have very likely been derived from the *mātrāvṛttas* of the *āryā* type, where there are extensions of the *gana* form (of the *ārya* type) in all feet, one *gana* in its first foot, one *mātrā gana*, involving a five moment *gana* (*panca mātra gana*) in the second, two and a half *gana* of one long syllable in the third, and two in the fourth foot (which consists of four *ganas* of four *mātrās* each), these extra two being put, as in the *arya*, as one long vowel This will be evident from the following representation, where the breaks indicate the ends of a *gana*

I I S | I S I | I I S | I | I I I I | I S I | S I S |
अ थ वा | स व स्य | व च न | न | रु चि र व | द न स्मि | लो च न | म् ।

S I I | I I I I | S I I | S | I I S | I S | I | I I S | I S I | I
क्ला न्ति र | हि त म भि | रा घ यि | तुं | वि धि व | त्त पां | मि | वि द ध | घ न ञ्ज | य ॥

If the last syllables at the end of the feet in the odd lines be marked as one *gana* (one moment *gana* in the first, two moment in the second), we have the 6th *gana* in each half as of the typical *āryā* This is similarly true of the *saurabhaka* and the *lalita*, two other varieties in this class with different structures in the third foot, generally recognised in the Pingala system This class should therefore be preferably derived from the *mātrāvṛttas* of the *aryā* pattern

This finishes our bird s eye survey of the characteristics of the three types of *vṛttas*, generally accepted in all types of Sanskrit literature from its earliest

fn 52 The *vaitaliya* scheme (6 + रलग, 8 + रलग) as represented by the following verse (*Jānāśr Ch* vic V 4) अभिना । दिनम । म्यराद्ध । नंपंन । नादं । प्रनिना । दिनो ग । ज । Here if the sixth and the seventh ganas interchange their places they give rise to a perfect *aryā* Similarly two other metres the *aparavaktra* and *aupacchandasika* can be explained with the *āryā* as their source.

days There have been clever writers on *kāvyas*, as much as in *śāstras*, who have taken it into their heads to give as far as possible an exhaustive list of them in a connected setting, as in the case of the figures of speech In our department, Varāhamihira, in his *Bṛhatsaṃhitā* which bears the impress of the *kāvya* style with its flavour and grace throughout, has one chapter, the 103rd one, called the *grahagocarādhyāya* from its suject matter and *chandovicitivṛtta samagraha* from its expressional technique, where in 57 verses different metres including those of the *āryā* type and the *udgatā*, are incorporated Scholars have identified all of them in Jayadeva's list in his work, on the basis of the commentary by the versatile scholar Utpala with seven exceptions, (viz verses 14, 32, 35, 36, 41, 46 and 53) which are not enlisted in that work. A late mediaeval work[63] (1641 A D) on medicine which is a brochure on *nidāna* (pathology) christened as *Vṛttamuktāvalī* by one Maṇirāma Miśra uses about fifty different metres in the connected verses An earlier writer of Bengal wrote the *mahā kavya Haricarita*[64] dealing with the exploits of Lord Kṛṣṇa, a unique composition in which in one canto (Canto X), dealing with the *rāsalīlā*, more than sixty metres have been used The late writer, the polymath Bhāskararāya as an acknowledged master in Sanskrit metrics, has utilised his metrical lore in his verse-commentary on the *Śivāṣṭottaranāmastotra*[65] of the *Skandapurāṇa*, In 108 verses, all in different metres

The practical knowledge of the metres is only possible when their mutual characteristics, in point of agreement, and of difference are comprehended The Jaina Kāvyaśikṣā writer Amaracandra, in his *Kāvyakalpalatā*, *referred to in the previous section*, has aptly termed this to be the *marmajñāna*[66] (the understanding of the vital parts or the essence) of the *śāstra* In a very illuminating but concise subsection in his work, he has given us an inkling into the manner in which the different metres, whether of the shorter or of the longer varieties, came to be devised as exercises or experiments, and derived from other easier and better known forms Some forty four varities[67] of metres of the *sama* pattern have been noted down in this connection and the remark that many other such may be detected by the intelligent readers (*sudhibhirūhyam*) with their own intelligence is significant Here we select four from

[63] Vide the *Des Cat of Mss* in the India Office Collection (vol VI No 1351B, p 953) for an account thereof

[64] The *Haricarita*, a *mahākāvya* in 13 cantos by the Bengali poet Caturbhuja Bhaṭṭācārya (dated 1493 A D) is being edited by the writer of this paper in the *Bibliotheca Indica*

[65] Vide the English introduction (p XXXVII) in the edition of the *Varivasyārahasya* by Bhāskararāya (Adyar Publishing House, Madras, 1938) where a list of Bhāskararāya's works is available

[66] अनेन छन्दसां ज्ञानोपायमाह । नियमार्थं गिरां छन्दःस्वभ्यासाय सुधीः । यथान्त छन्दसां गिरं छन्दांसि निबध्नेत् ॥ *Kāvyakalpalatā*, (*Pratāna* I, *Stabaka* 2, p 11, Kāśi edn , Samvat 1912)

[67] *Ibid* pp. 11 13 यथा भद्रिकायां...... युवदना... इत्यादि स्वबुद्ध्याऽभ्यूह्यम् । Vide Hemacandra *Chāndonuśāsana* II 94, 143

the short metres and four from the longer ones, to explain the proccess Of the shorter metres, the relationship of the *indravajrā* and *upendravajrā* derivatives to the *indravamsā* and the *vamastha* is too patent to be overlooked Amaracandra notes—(the symbolic representations of these will make this clear) —

(1) इन्द्रवज्रोपेन्द्रवज्रयोरन्तगुरो प्रागधिकलघुनेन्द्रवंशावंशस्थे ।

For इन्द्रवज्रा the scheme is त त ज ल ग as in एकातपत्रं जगतः प्रभुत्वम् , for उपेन्द्रवज्रा
SS I SS I I S I S

the scheme is ज त ज ग ग as in अथ प्रजानामधिप प्रभाते , for इन्द्रवंशा it is
I S I S S I I S I S

त त ज र as in इत्थं क्षितीशेन वसिष्ठधेनुः प्रग , for वंशस्था it is ज त ज र as in निषेधवेशो विधिरेव तेऽथवा । (I S I S S I I S I S I S)
S S I S S I I S I S I S

(2) वंशस्थे सप्ताक्षराग्रे लघुना मञ्जुभाषिणी ।

For वंशस्थ the scheme has been just noted and illustrated For मञ्जुभाषिणी it is स ज स ज ग as in परिपाण्डु दुर्बलकपोलसुन्दरं (I I S I S I I S I S I I S)

Another provision is —

(3) इन्द्रवज्राया चतुरक्षराग्रे नगणेन वसन्ततिलका ।

For इन्द्रवज्रा the scheme has been noted and illustrated here at the outset. For वसन्ततिलका it is त भ ज ज ग ग —सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः (S S I S I I S I I I S I S S)

Amaracandra has further —

(4) प्रमिताक्षरायामाद्यपञ्चाक्षरैः पर्यन्ते क्षिप्तैर्द्रुतविलम्बितम् ।

The first five syllables of the प्रमिताक्षरा have to be transferred to the end as the last five in the new derivative metre द्रुतविलम्बित

For प्रमिताक्षरा the scheme is स ज स स as in प्रतिकूलतामुपगते हि विधौ (I I S I S) I I S I I S

For द्रुतविलम्बित it is न भ भ र as in नवपलाशपलाशवनं पुरः I I I S I I S (I I S I S)
The process is marked in the representations above and below for groups by brackets

As to the derivation of the longer metres, we select the following four —

(1) शालिन्यां चतुरक्षराग्रे नगाभ्यां मन्दाक्रान्ता ।

The group न स (I I I, I I S) has to be inserted after the 4th *syllable* from the beginning of the शालिनी to change it into the मन्दाक्रान्ता ।

For शालिनी the scheme is म त त ग ग as in यन्मायाविश्वैर्दीयते भूमिपालैः । S S S S S I S S I S S

For मन्दाक्रान्ता it is म भ न त त ग ग as in कश्चित् कान्ताविरहगुरुणा स्वाधिकारप्रमत्तः
न स
S S S S (I I I I I S) S I S S I S S

(2) Another provision is —

मन्दाक्रान्ताया चतुरक्षरात्र गुरुणा कुसुमितलतावेल्लिता। One long vowel is to be inserted as extra after the first four syllables in the मन्दाक्रान्ता (scheme already noted) to turn it into कुसुमितलतावेल्लिता the scheme for which latter is म त न य य य

s s s s(s) | | | | | s s | s s | s s

as in धन्यानामेता कुसुमितलतावेल्लितोत फुल्लवृक्षा।

(3) A third statement is —

*मन्दाक्रान्ताया आदौ लगाभ्या मेघविस्फूर्जिता।

For मेघविस्फूर्जिता the scheme is य म न स र र ग as in श्रिया जुष्ट दिव्य सपटह स्वैरवित पुष्पवर्षं। (| s) s s s s | | | | | s s | s s | s s

(4) Amaracandra notes further —स्रग्धराया आद्यचतुर्दशाक्षरे शिखरिण्या प्रान्तषडक्षरे सुवदना। For स्रग्धरा the scheme is म र भ न य य य as in [या सृष्टि स्रष्टुराद्या वहति विधिहुत] या हविर्या च होत्री। For शिखरिणी it is य म न भ स ल ग as in *त्रयी साख्य योग पशुपतिमतं वैष्ण{वमिति}।* For सुवदना it is म र भ न य भ ल ग as in [तन्मोहात् पानसत्र यदि पिबति नरो] {मृत्यु स पिबति}

The brackets [ ] and { } mark the process in the illustrations

In a similar way *many other longer metres—and derivative metres are more* in evidence in longer metres than in shorter metres—have been devised though from their sparse use in literature they are not so important

The sections in verse feet because of caesura (*yati*) constitute a way of study of the metres esp in cases when they are of the same number of syllables *whether they may be of identical or different make up Three of these* may be singled out as being the most common a four syllabled unit in the beginning of the verse whether of two or three sections a six syllabled unit in the middle (in case of three sections) and a seven syllabled unit at its end whether it is of two or three metrical sections Of the first variety the *śalini* (4+7) (म त त ग ग i e sss ss ss ss) the *vatormi* (4+7) (म भ भ ग ग i e sss s | s | ss) amongst the eleven syllabled the *drutapadi* (4+8) enlisted in the *Bṛhatsaṃhita* (न भ ज य i.e ||| s | s |ss) and the *jaladharamala* (4+8) labelled as *saudamini* in the *Janasr Ch* (IV 60) (म भ स म i e sss s | | s sss) amongst the twelve syllabled the *rucira* or the *prabhavati* (4+9) (ज भ स ज ग |s| s|| ||s |s| s) and the *mattamayura* (4+9) (म त य स ग sss ss| |ss | s s) amongst the thirteen syllabled are the prominent ones in two sectional verses *In the case of the three sectional feet we have the mandakranta* (4+6+7) (म भ न त त ग ग i e sss s|| ||| ss| ss| ss) amongst the seventeen syllabled metres Amonst these the *śalini* the *vatormi* the *jaladharamali* the *mattamayura* and the *mandakranta* carry the same rhythmic flow Of the second variety appearing only in metres of three sectional feet the *mandakranta* (4+6+7) the *harini* (6+4+7)—न स म र स ल ग i e ||| ||s sss s|s ||s |s—(as in गलितवयसामिद्र्वाणामिद हि कुलव्रतम्)। the *kusumitalatavellita* (5+6+7) and the *meghavisphurjita* named *surti* in the *Bṛhatsaṃhita* are the prominent Of these the first two carry the same rhythm The third variety

includes the *praharanakalikā* (7+7) (न न भ न ल स i e ||| ||| s|| ||| |s) the *śārdūlavikrīḍita* (12+7) and the *mālinī* (8+7) (न न म य य i e ||| ||| sss |ss |ss) from amongst two sectional verses, and the *mandākrānta* (4+6+7), the *meghavisphurjitā* (6+6+7) and the *sragdhara* (7+7+7), the scheme in the not noted metres in this paragraph have been marked before The first and the last of the latter carry the same rhythm

We have seen in a previous paragraph how the pitch forking of certain syllables in metrical feet has given rise to new metres The poeticists carry the tradition of the metricists with all humility, though now and then their views have not won appreciation amongst metricists [65] Māṇikyacandra, an early commentator on the *Kāvyaprakāśa*—(and other well informed commentators on popular works of poetics have not failed to trace these repurcussions of fashions and tendencies of metrics)—instances the type *varṇacyuta* amongst *citrakāvyas* in *Śabdalankāra* with an illustration where from the twentyone-syllabled *siddhi* metre[66] (न ज म ज ज ज र i e ||| |s| s|| |s| |s||s| s|s) the shorter twelve syllabled metres प्रमिताक्षरा (म ज स स i e ||s |s| ||s ||s) and द्रुतविलम्बित (||| ss| s|| |s) are arrived at Māṇikyacandra in his *Kāv pr sam* (*Ullasa* IX. pp 334 35 Mysore edn) remarks —

स्व वर्णच्युत यथा—

नृप दितिजामरप्रभुनताङ्घियुगो जलदद्युतिर्विभु

पृथुभुजगाधिपस्फुटफटामुभग कमठारिजित्तथा।

शिवमुखसम्पदे व्यवविलासगृह निखिलैनसा हरो

घनविधुतावनी हरतु सकल कलिलावली जिन ॥

अत्र श्रीपार्श्ववर्णन सिद्धिच्छन्दसि प्रतिपादमाद्याक्षरद्वयस्यान्त्याक्षरसप्तकस्य च च्युतौ प्रमिताक्षरावृत्तेन तयाऽऽद्याक्षरसप्तकस्यान्त्याक्षरद्वयस्य च्युतौ द्रुतविलम्बितवृत्तन तस्यैव वर्णनम्।

---

[65] e g *Bhāṣyaraja* fol 58a — आर्याया द्वितीय सगणस्तृतीयो भगणश्च छन्द शास्त्रे निम्धन इति त्वाल्ङ्कारिकाणा प्रलापमात्रम्। This is a reflection on the *Kāvyaprakāśa* (*Ullāsa* 7) in connection with the verse ज परिहरिउ तीरइ मणअ पि ण सुन्दरत्तणगुणेण। अह णवर जस्स दोसो परिपक्खेहि पि पडिवण्णो ॥ अत्र द्वितीयतृतीयगणौ सकारभकारौ। Bhāskararāya means to say that Pingala does not object to this and so also his followers and commentators The *Kav pr vi* (p 214) by Śrīdhara, however, comments— अत्रान्त्यगुरु सकारो द्वितीयगण आदिगुरुश्च भकारस्तृतीयगण पूर्वार्धे न्यस्तौ वैरस्यमावहत।

[66] Someśvara s illustration of वर्णच्युत (p 250) and observations thereon are inspired by Māṇikyacandra's statement वर्णच्युत यथा—

मितनुशिर मजा स्वरविमौलिशिरोमणिभूपणंस्तथा

शिखिर्दचरार्धदृक् पृथुलग्नाटतट निलकक्रिया च सा।

स्फुरविकटाट्टहासमलिन वदन स्मितपेशल च त-

दभिनवभीश्वरो वहति वेपमहो सुहिनाद्रिजार्धयुक् ॥

अत्र गौरीश्वरवर्णन सिद्धिच्छन्दसि प्रतिपादमाद्याक्षरद्वयान्त्याक्षरसप्तकच्युतौ वेश्वरस्यावर्णनमेव प्रमिताक्षरावृत्तेन यदि चाऽऽद्याक्षरसप्तकच्युतावन्त्याक्षरद्वयपाते च गौरीवर्णन द्रुतविलम्बितवृत्तेन। The reading in the printed edn. in the first line of the verse is wrong

The *Haravijaya* of Ratnākara (XLVI 71 73 pp 638 39 N S edn) has three verses of which the third in the *arya* metre is derived from a selection in proper order of syllables from the first two verses in the *Śardulavikridita* as (a *yugmaka*) marked here as will be evident from the letters printed as underlined *

म श्रीमानमृडुनिसगगहने दर्पान्तिकृत्तद्विपो
वरयश्चाध्ययशस्तदा दधदध सद्योहृतश्रीरिणा ।
दत्तार्घ्यो नयमार्गगोचरगुण प्रष्ठीभवन्मारण
सेवानमूलमत्क्रराञ्जलिपुटैर्बीनारिशङ्कु मुरे ॥७१
इत्थ दुर्धरदर्पदोर्द्रुमतथ मुदनश्चमूराततता
भास्वान सानुमति क्षपा इव तदा मृदारगोभानुग ।
टाङ्कारैर्व्यथितारसहनिधनुर्भ्रनात्तकीर्ती रण
यत्नासञ्जितशिञ्जिनीविशरद श्राम तदव्यमयन् ॥७२
श्रीदुर्गदत्तवरय सहृदयगोष्ठीरमेन ललिताङ्कम् ।
इदममृतभानुमूनुर्थ्यधत्त रत्नाकर काव्यम् ॥

Here the first half of the new verse is derived from the first verse and the second half from the second verse

The later poet critic Kavikarnapura has one *śloka* verse derived from four such[70] *ślokas* He has another verse in *indravājrā* derived from a verse in *sragdharā* with the first half derived from the first half and the second from the second, with group syllables in reverse order in each case (as marked here) [70a] A third one is of the same type where the new verse has its syllables derived in due succession from the original verse also in *sragdhara* as marked below (with one flaw which is condoned in such composition of confusing between च and ब) .

---

[70]चक्रबन्धो यथा—यस्य श्रीकुन्तो अत्र—श्रीनाथ ....*Vide* p 273 V R S ed for the marking)

शार्ङ्गबन्धो यथा-

श्रीकृष्णगायनामय कर्मणाऽथ कदाचन । नामाग्रने पावनिका विना तस्य दया हरे ।
कथमस्य कृपाभिधोजनयु च मिथो रति । जन्यते बहुजन्मान्ते सुकृतै कारणाधिकै ॥
चरणासवगभन दारणारुणात्मनाम । मोह हित्वा चित्त प्रैति तमम् सतत स्मर ॥
तस्य रूप चेतसि च मत्रवत् सतत स्थिर । तेन तापुतया कृष्णे भविष्यति रागगम ॥

एषु—श्रीनाथपादपाथोजरसलालसचेतसा ।
कृतेय तनमोदा च सुजन भाविना तथा ॥ इति श्लोकान्तरम् ।
(*Al Kaust* V R.S edn p 274)

[70a]गिहावल्लोरत्नाकरान्तरगर्भो यथा-

तेज किञ्चन[ततदस्य] गतन [नव्याम्बुदाभ भज]
स्निग्ध लोचन[लोमदन्त]सुरता[लीलाविलासावधि] ।
अन्तर्लय[ता रमस्य] मदन [श्रीराधिकाप्रौढिम]
प्रमार्ष्ट रुचि[रुच्छ्रयि स्म] रचना [क्रीडा दधद्दामम्] ॥
अत्र 'नव्याम्बुदाभ भज ततदस्य लीलाविलासावधि लोमदन्त ।
श्रीराधिकाप्रौढिमता रमस्य क्रीडा दधद्दाम सुरुच्छ्रयि स्म ॥
(*Ibid* p 276) (Here the *śārdulavikridita* and the *indravajrā* are connected)

Another such verse is of the same type with more of planned arrangement

I II I II I II I II
श्रीनग्रीनि स्वनामाङ्कनिजधनविनाभावपक्षे न विद्या-
I II I II I II I
ऽस्मोदश्रद्धावलापादपि सुन्वदमिथोभावमामृजनश्च ।
I II II II I II I II I I II
रम्या रम्यस्थलस्थप्रमरमदकलामोदलक्ष्मीसमेत-
II I II I II I II
प्रेमामन्नप्रगीतप्रणयिनि रस्चे तात तद्धा विमाभा ॥

अत्र च–

श्रीनाथपादपाथोजरस शल्मचेनमा ।
भाविना ततमोदस्थरम्या गुरुधिना कृति ॥ (*Al Kaus* p 274)

mark I is placed to indicate that the first half of the formed derived verse contains the letter, mark II the second half

The variety of the *mātrāvṛttas*, belonging to the *pādasamaka* pattern, has been gracefully and systematically developed in infinite shades of musical cadence, in mediaeval Sanskrit literature from about the 10th century A D in *stotras*, *kṣudra* (short) *kāvyas* and used even in *sargabandhas* and in prose *kāvyas*, in the last case setting at naught the convention of earlier masters in the field, who restricted it to *akṣara vṛttas* though as we have noted before, there have been isolated exceptions as in the *Bhaṭṭikāvya*, and the *Śiśupālavadha* Earlier metricists (including the great Kedārabhatta) are silent on the potentiality of this variety of the *mātrāvṛttas* and even Prakrit metricists who came after Virāhanka, (for Virahānka only treated the *vṛttas* and not the *jātis* in Sanskrit metrics, may be because of his conviction that *mātrāvṛttas* in their genuine and early origin had to be sought in Prakrit metrics) who have treated them as developed into Prakrit and *apabhraṃśa mātrāvṛttas* of the type, in which *anuprāsa* and *yamaka* with ending rhyme gave a concrete shape to it desisted from the attempt The only two works known to the modern students are the *Chandaḥkaustubha* associated with the Bengali Vaisnava Baladeva Vidyābhūsana (18th century A D) and the modern primer *Vāgvallabha*[11] where a partial and inadequate treatment of this variety is discernible

We can refer in passing to this aspect of Sanskrit metres by mention with illustrations of the shorter and the longer varieties of the *mātrāsamaka* The 16 mātrā *Mātrāsamaka* allows variety, as distinct from its scheduled pattern of four *gaṇas* of four mātrās each Examples of both types are adduced below —

---

[11] *Chandaḥkaustubha* (*Prakā* 7) pp 51-58 edn by Pandit Haridāsa Dasa Gosvamin dealing with [illegible] etc (8 metres) and [illegible] (15 metres) with Baladeva's occasional illustrations and the *Vāgvallabha* (pp 50-77, Kasi S. Series) In both these works the plan and procedure are derived from the *Prākṛta Piṅgala*.

मुररिपु तडिदुज्ज्वलवाससं भजत रासरसोत्सवलालसम् (*Haricarita* I 2 cd)
सुखमुपविष्टमजरमरविन्दे कमलभव शिरसाऽभिववन्दे । (*Ibid* I 10 cd)
बलभरदुर्धरदितिसुतवीरा समरमुपेत्य । विमुक्तशरीरा । (*Ibid* I 19)
ते भुवि नृपति । कुलादिह जाता । विरचितबहुविध । धर्मविघाता ॥

पतति पतत्रे । विचलति पत्रे । शङ्कितभवदुपयानम् ।
रचयति शयन । मवकितनयन । पश्यति तव पन्थानम ॥

वदसि यदि । किञ्चिदपि । दन्तरुचिकौमुदी । हरति दर । तिमिरमतिघोरम् ।
स्फुरदधर । सीधवे । तव वदनचन्द्रमा । रोचयति । लोचनचकोरम् ॥

श्रीवल्लभ । शिशुवल्लव । सुन्दर नव । माधव ।
नारायण । नलिननयन । शमनदमन । मामव ॥

चूतमुकुलदल । सौरभभूति । मोहजडिगलय । वलयितकीर्ति ।
किमु मधुलक्ष्मी । किमु रमणीमणिरेति धरा वरवपुरयि केयम् ॥

कोमलगात्र । पवित्रपदाब्ज । रजःकणपावित । गौनमकान्तम् ।
त्वा भजतो । रघुनन्दन । देहि दयाघन । मे स्वपदाम्बुजदास्यम् ॥

मधुमधुरे । मधुकैटभगञ्जिनि । कैटभभञ्जिनि । रामयुते ।
जय जय हे । महिषासुरमर्दिनि । रम्यकपर्दिनि । शैलसुते ॥

यमुनातटचर । नवनागरवर । दनुजावलिहर । मधुराकृतिधर ।
(*Virudavalilakṣana* p 9)

गवनुगखेल । सखिहृतमेल । समिदतिवेल । खलजयिहेल ।
फणिहृदयात । स्फुटविषघात । प्रधनसशात— । स्तमसि विभात ।
(*Gopalavirudāvali* p 40)

VI

We can preface the next issue in the course of our observations on the method of teaching metrics with a remark, which we made several years ago "From our long experience as a teacher, we can testify that metrics is the least understood and the most shirked subject in our *kavya* study'[72] For an Indian student this is nothing short of a sacrilegious lapse (*pratyavāya*) and we are paying dearly for it No plan or method can be of any help if it evades the crux of the problem at issue A mere mechanising of certain rules of definitions is no teaching at all What has been called as the *marman* (the vital part) of metrics has to be understood by proper recitation and close study of numerous specimens in literature, with a proper ear for detecting the niceties as much as the surface demarcations This can be satisfactorily done with the aid of *abhyāsa* (continued practice) in reading preferably coupled with writing *Some of the prescriptions* from the *kaviśikṣā* treatises by Vāgbhaṭa I[73] and earlier still by the master *sikṣā* writer Kṣemendra[74] in his *Kavikanṭhābharaṇa*, will convince the present-day

[72] *Proc A I O Conf ce* 14th Session pt II, p 42

[73] e g *Vāgbhaṭālankāra* I 7, 8 —विभूत्या बन्धचारुत्व पदावल्यार्थसंगत्या । वशीकुर्वीत काव्याय छन्दांसि निखिलान्यपि ॥ पश्चाद् गुरुत्व मयोगाद्विसर्गाणामन्योनम् । विमर्पवर्जनञ्चेति बन्धमाहत्वहेतव ॥

[74] e g *Kavikanṭhābharaṇa* I 16 17—विज्ञातशब्दागमनामधातुश्छन्दोऽभिधाने विहितश्रमश्च । काव्येषु माधुर्यमनोरमेषु कुर्यादवश्य श्रवणाभियोगम् ॥ गीतेषु गाथास्वथ देश

student that a through and sifting knowledge of metres is possible only with a wide range of study and a practised ear This involves a comparative study of the metres and their metrical fossils or patterns as indicated in the previous section, which may form the prolegomena as a preparatory course of instruction under a qualified *guru*

The present-day Indian student of our universities has been handicapped, not a little, because of a belittling of the worth of traditional standpoint by Western Indologists whose extra Indian inclinations have been in the nature of an *ipse dixit* to their Indian followers With their mode of approach controlled and shaped by their classical (Greek and Latin) studies, the Western scholars could not but be unmindful of the fundamentals as well as of the methodology of old Indian metricists and have expressed disparaging views thereof Moreover, the Western approach as well as their labours in this direction are almost confined to the field of Vedic metres and it is only rarely that scholars like Jacobi and Edgerton utilise their intimate acquaintance with the Prakrit, Pali and *apabhraṁśa* literature, to discuss problems of Sanskrit metres Though this has been mainly statistical, it has yielded good results in the field of the *śloka* and to a certain extent in the case of the *upajāti* The verdict of Keith that 'the writers on metre show no real comprehension of the rules of the metre' (*H S L* p 442) smacks of this prejudice It is a matter of gratification, however, that, as in other departments of classical literature, there has emerged of late a note of real appreciation of the views of the Indian metricists It is expected that this will lead to a better knowledge of the origins of important classic metres, a point to which however, old Indian metricists did not pay proper heed

The *dvika* and the *trika* forms of notation the latter supplanting the former in the very early days of the science are very helpful in the formulation and standardisation of the metres Modern Indian scholars of the 19th century and the first two decades of the 20th century were not very careful to insist on their values, esp because they contrary to expectation—and this has been a capital blunder—did not emphasize the need of proper pronunciation (esp the distinction between short and long vowels)—though there has been a well marked tendency among Vedic scholars and esp among ritualists —in that there have been a distinct effort to know and pronounce properly the *svaras*, which in the mediaeval ages, in the Eastern part of the country, have been left in the lurch Amongst students learned and taught in the Western fashion, the accents—rather accented and unaccented syllables—seem to have been held up to be the equivalent of the syllables in classical Sanskrit

A curious offshoot of this is evident in the attempts of certain scholars to equate the eight *trikas* of classical Sanskrit metres with such patterns, diff-

---

भाषा-काव्येषु दद्यात् सरलेषु कर्णम् । यावो यमनुकरविधायिनीनां नवार्यवर्गे रुचि विदध्यात् ॥ and *ibid* II 3 4 वृत्तपूरणमुद्योग पाठ परङ्नस्य च । काव्याङ्गविधाप्यिगम समस्यापरिपूरणम् । सहवास कविवरैर्महाकाव्यार्थचर्वनम् ॥—among 100 such prescriptions,

metrics like the *śloka*, the *upajāti*, the *vaṃśasthā*, the *vasantatilaka* and the *mālini* should not be beyond the pale of their exercises The present writer has had opportunities of having specimens of verse composition, generally short pieces, from teachers and pupils alike, from Bengal and outside, and is glad to record that they are generally acceptable and often promising too The *āryā* and the *mātrāvṛttas* with their naive musical flow, should be attempted by the select few Recently there has been a leaning towards the latter in accomplished circles We should note, however, that the *mātrāvṛttas* are a hard nut to crack. The poor, one may say, miserable exhibitions which we come across, and, which, it is funny to note, are extolled up to high heavens, should stand as warning There is a tendency amongst a section of Sanskritists so belittle the charms of *mātrāvrttas* It becomes, therefore, a matter of no little gratification to find, as the present writer did some years ago, an eminent scholar of fine literary sensibilities and a connoisseur in aesthetic appraisement like the late Dr Amarnath Jha expressing his sincere appreciation of such verses and of verses composed in the *dandaka* metre with its occasionally superb sonorousness, as in the classic *Śymaladaṇḍaka stotra*) in an assembly of modern writers (a *kavi sanmelana*) when they recited such of their own composition Matrā verses, can at least, keep Sanskrit versification from being lop-sided and stereo-typed

APPENDIX I

List of Authors referred to in the Jottings on Sanskrit Metrics

(Page references are to the present work)

APPENDIX II

List of Works cited in the Jottings in Sanskrit metrics

(Page references are to the present works)

	Page No
Agmpurana	22 59
Atharvasan hita	4(add)
Abhij ana akuntalam	38 51
Abhinavabh rati	28
Amrtabin lu Upanisad	49
Alank rakaustubha	58 59
Atharvana anukramani Sutra (Printed in Lal ore 1931)	1 4(a l l)
Āśvalayana Śrauta Sutra	2
Īśana siva g ru deva paddhati	22
Īśopanisad	49
Uttararamacarita	1
Uttarakhan layatra	60
Upanidana Sutra	2 4(add)
Rk prati śakhya	2 3 4
Aitareya Aranyaka	2
Aitareya Brahmana	2 4
Kathopanisad	49
Kapphinabhyudaya	31 32
Karpura ma jari	17
Kav kanth abh arana (Published in the Kavyamala Vol III)	31 60 62
Kavikalpalata	20
Kavidarpana (Published in ABORI Vol XVI)	6 15
Kavyakalpalata	54 55 56
Kavya prak śa	20
Kavya prakaśa brhat sanketa (=Kavyadarśa)	57
Kavya pral a a viveka	43 57
Kavya prakasa sanketa	57
Kavya pradīpa	57
Kavyadarsa (of Dandin)	24 25 31
Kavyanuśasana	20
Kavyalankārasutra vrtti	20
Kumara sambhava	28(Add)
Gandi Stotra	33
Garuda dan laka	33
Garuda Purana	21 59
Gatha Kośa	15
Gatha-laksana	16
Gita govinda	18 31 60
Gaha Sattasai	15

APPENDIX IV

Select Bibliography.

Yādavaprakāśa *Chandoviciti bhāsya* on Pingala's *Chandahsūtra*—To be shortly out in the Calcutta Sanskrit College Research Texts Series

Bharata *Nātyaśāstra*—Ch 14 15 (G O S edn) and ch 32 in the K M Ser (N S Press edn)

Vīrahānka *Vrttajātisamuccaya*-Edited by H D Velankar in the Journal of the Bombay Branch of the Royal Asiatic Society, 1929, 1932

Nanditādhya *Gāthālakṣana* Published in the Annals of the Bhandarkar Oriental Research Institute, Poona, Vol XIV (1932 33) pp 1 58

Ksemendra *Suvrttatilaka*—In the *Kāvyamālā* No 2 N S edn, Bombay, 1896

Laksmīnātha and Candraśekhara *Vrttamauktika* Mss No 4752 in the Mss Collection of the Asiatic Society, Calcutta

Bhāskararāya *Vrttacandrodaya*—MSS No III C 94 in the Mss, collection of the Asiatic Society, Calcutta]

V Arnold *Vedic Metre* (1905)

A Weber *Indische Studien*, Vl VIII—Discourse on Sanskrit Metres in Pingala

R Kunhau *Die Tristubh Jagati Familie*—Gottingen, 1886

R Kunhau Metrische Sammlungen aus Stenzler's Nachlass—(A Collection of List of Metres from Stenzlers posthumous writings) *ZDMG* XLIV, pp 1-82

H Jacobi Uber die Entwicklung der indischen Metrik in nachvedischer Zeit—On the Development of Indian Metrics in the Post-Vedic Period, *ZDMG* Vol XXXVIII (1884) pp 590 619

R Simon Der Śloka in Pali—*ZDMG* Vol XLIV pp 83 97

H Oldenberg Bemerkungen zur Theorie des Śloka—Remarks on the Theory of Śloka) *ZDMG* Vol XXXV (1881), pp 181 188

H Oldenberg Zur Geschicte der vedischen Anustubh (On the history of the Vedic Anustubh) *ZDMG* Vol LIV pp 181 194

H Oldenberg Zur Geschichte des Śloka (On the History of the Śloka) *NG* (Nachrichten von der Koniglichen Gesselschaft der Wissenschaften Zu Gottingen phil hist Klasse 1919 pp 219 246

H Oldenberg Zur Geschichte des Tristubh —On the History of the Tristubh *NG*, 1915 pp 490 543

Rabindranāth Thākur *Chanda*—Viśvabhārati November, 1962

Rabindranāth Thākur *Banglā Chander Prakrti*—Viśvabhārati, November, 1962]

Prabodh Chandra Sen *Chander Guru Rabindranath*

Dilip Kumar Ray *Chāndasiki*—Pondicherry, 1929

Sudhibhusan Bhattacharya *Bānglā Chanda*—Calcutta, 1955

Amulyadhan Mukhopadhyay · *Banglā Chander Mūl sūtra*—Calcutta University, 1957]

Sonneschein *What is Rhythm ?*

Sri Aurobindo · *The Future of Poetry*—Pondicherry, 1950

Name of Metre	Sanketa
चित्रपदा	भ भ ग ग
जलधरमाला	म भ स म
जलोद्धतगति	ज स ज स
तडिन्माला	ग र य ग
तनुमध्या	त य
तन्वी	भ त न स भ भ न य
तामरस	न ज ज य
तूणक	र ज र ज र
तोटक	स स स स
दोधक	भ भ भ ग ग
द्रुतपद (=द्रुतपदा)	न भ ज य
द्रुतविलम्बित	न भ भ र
नगस्वरूपिणी	ज र ल ग
(=मल्लिका =स्थिर)	
नन्दन	न ज भ ज र र
नन्दिनी	स ज स ज ग
नर्कुटक	न ज भ ज ज ल ग
नवमालिनी	न ज भ य
नान्दीमुखी	न न त त ग ग
नाराच	ज र ज र ज ग
(=पञ्चचामर)	
पञ्चचामर	ज भ ज र
पणव	म न ज ग
पद्ममुखी	भ भ भ भ भ ग
पुट	न न भ य
पृथ्वी	ज स ज स य ल ग
(=विलम्बित गति)	
प्रत्यवबोध	भ त न ग ग
प्रभद्रक	न ज भ ज र
प्रभा	न न र र
प्रभावती	त भ र ज ग

Name of Metre	Sanketa
प्रमिताक्षरा	स ज स स
प्रविराजित	भ भ भ भ ड भ भ भ ग ग
प्रहरण कलिका	न न भ न ल ग
प्रहर्षिणी	म न ज र ग
वाणिनी	न ज ज ज र ग
भद्रिका	न न र ल ग
=(प्रसभ)	
भुजगशिशुभृता	न न म
भुजग प्रयात	य य य य
भुजग विजृम्भित	म म त न न न र स ल ग
भ्रमर	स ज स स ग
भ्रमरविलसित	[illegible] भ न ल ग
मञ्जुभाषिणी	स ज स ज ग
मणिगुणनिकर	न न न न स
मणिमाला	भ य भ य भ य भ य
मणिराग	र स स ग
मत्तकोकिल	न भ ज र
मत्तक्रीडा	म म त न न न स
मत्तमयूर	म त य स ग
मत्ता	म भ स ग
मत्ताक्रीडा	म म त न न । न ल ग
मत्तभविक्रीडित	स भ र न म । ल ग
मदलेखा	म स ग
मदिरा	भ भ भ भ भ भ भ ग
मद्रक	भ र न र न र न ग
मनाक्ष	य य
मनोरमा	न र ज ग
मन्दाक्रान्ता	म भ न त त ग ग
मयूरगति	भ भ भ भ भ भ भ ग ग
मयूरसारिणी	र ज र ग
माणवकाक्रीडित	भ त ल ग

Name of Metre	Sanketa
मालती	म म म ग ग
माला	न न न न स
मालिनी	न न म य य
मेघमाला	न न र र र र र र
मेघवितान	स स स ग
मौक्तिकदाम	ज ज ज ज
मौक्तिकमाला	भ त न ग ग
रतिलीला	ज र ज स ज ग ग
रथोद्धता	र न र ल ग
रमणी	स स
रमणीयक	र न भ भ र
रुक्मवती	भ म स ग
रुचिरा	ज भ स ज ग
(=प्रभावती)	
ललना	भ त न स
ललित	न न म त भ र
ललितगति	न ज ल ग
ललिता	त भ ज र
वंशपत्रपतित	भ र न भ न ल ग
वंशस्थविल	ज त ज र
वनलतिका	न न न न न न न म ग ग
वरतनु	न ज ज र
(=मालती)	
वसन्ततिलक	त भ ज ज ग ग
वसुधारा	न न न न न ग ग
वसुमती	त स
वारुणी	न ज भ ज र ग
वातोर्मी	म भ त ग ग
(=ऊर्मिमाला)	
विचित्र	य य
(=शखनारी)	
विद्युन्माला	म म ग ग
(=विद्युल्लेखा)	
विलासिनी	न ज भ ज भ ल ग
वृत्त	र ज र ज र ज ग ल
वृन्ता	न न स ग ग
वैश्वदेवी	म म य य

Name of Metre	Sanketa
शङ्ख	त ज न ज ज ज ज ल ग
शशप्लुता	त य त य
शशिवदना	न य
शशिवदना	न ज भ ज ज ज र
शान्ति	र य ग
शार्दूलविक्रीडित	म स ज स त त ग
शालिनी	म त त ग ग
शिखरिणी	य म न स भ ल ग
शुद्धविराट्	म स ज ग
शुभ	ज र ज र ल ग
शोभा	य म न न त त ग ग
श्येनी	र ज र ल ग
(=श्रेणी)	
श्री	भ त न ग ग
सरोरुहनेत्रा	भ भ भ भ भ भ ग ग
सावित्री	म म
सिद्धि	न ज भ ज ज ज र
सुकेदार	न र न र ल ग
सुधाकलश	न ज भ ज ज ज भ ज ल ग
सुमङ्गला	स ज स ज ग
सुमुखी	न ज ज ल ग
सुवदना	म र भ न य भ ल ग
सुवृत्ता	य म न स र र ग
(=रम्भा)	
(=मेघविस्फूर्जिता)	
सोपान	भ भ ग
(=कमला v. p)	
स्खलितकान्ति	भ ज स न ग ग
स्रग्धरा	म र भ न य य य
स्रग्विणी	र र र र
स्वागता	र न भ स ग
हंसरुत	म न ग ग
हरिणप्लुत	न भ भ र
हरिणी	न स म र स ल ग
(=वृषभचरित)	
हलमुखी	र न स
हारिणी	म भ न म य ल ग

Arddhasama Vṛttas

Name of Metre	Sanketa	Name of Metre	Sanketa
अपरवक्त्र	न न र ल ग, न ज ज र	मालभारिणी	स स ज ग ग, स भ र य
आख्यानकी	त त ज ग ग, ज त ज ग ग	यवमती	र ज र ज, ज र ज र ग
उपचित्र	स स स ल ग, भ भ भ ग ग	विपरीताख्यानकी	ज त ज ग ग त त ज ग ग
कतुमती	स ज स ग, भ र न ग ग	वेगवती	स स स ग, भ भ भ भ ग ग
खञ्जा	31, 29, 31, 29	शिखा	29, 31, 29, 31
द्रुतमध्या	भ भ भ ग ग न ज ज य	सुन्दरी	स स ज ग, स भ र ल ग
पुष्पिताग्रा	न न र य, न ज ज र ग	हरिणप्लुता	स स स ल ग, न भ भ र

Viṣama Vṛttas

Name of Metre	Sanketa
अमृतधारा	(20 12 , 16 , 8)
आपीड	न न ग ग, न न न य, न न न न स ग, न न न न न न ग ग
उद्गता	स ज स ल, न स ज ग भ न ज ल ग, स ज स ज ग
उपस्थितप्रचुपित	म स ज भ ग ग स न ज र ग न न स, न न न ज य
चपलावक्त्र	(*Piṅ Ch Su* V 15)
पथ्यावक्त्र	(*Piṅ Ch Su* V 13)
पदचतुरूर्ध्व	(8 12 , 16 , 20)
प्रत्यापीड	त न ल ल, त न न न , न न न न न ल, त न न न न न ल
प्रत्यापीड	त न ग ग, त न न स, त न न न स ग, त न न न न न ग ग
मञ्जरी	(12 , 8 , 16 , 20)
ललित	स ज स ल न स ज ग, न न स स, स ज स ज ग
लवली	(16 , 12 8 20)
वर्धमान	म स ज भ ग ग, स न ज र ग, न न स न न स, न न न ज य
विपरीतपथ्या	(*Piṅ Ch Su* V 14)
विपुलावक्त्र	(*Piṅ Ch Su* V 16—V 18)
विलास	त भ य ग, त त ज ग, स त म, म म स ल ग
विलास	त भ ग, त र ज ग, स त म, म स स ल ग
शुद्धविराड्ऋषभ	म स ज भ ग ग स न ज र ग, त ज र, न न न ज य

Ganamatrā Chandas

Name of Metre	Sanketa
आर्या	(IV 15—IV 22—*Pin Ch Su*)
आर्यागीति (स्कन्धक)	(IV 32—*Pin Ch Su*)
उद्गीति	(IV 31—*Pin Ch Sū*)
उपगीति	(IV 30—*Pin Ch Su*)
गीति	(IV 29—*Pin Ch Sū*)
चपला आर्या	(IV 25—IV 28—*Pin Ch Sū*
पथ्या आर्या	(IV 23—*Pin Ch Su*)
विपुला आर्या	(IV 24—*Pin Ch Sū*)

Niyatamātrā vṛttas

अपरान्तिका	(*Pin Ch Su* IV 42)
आपातलिका	(*Pin Ch Su* IV 35)
उदीच्यवृत्ति	(*Pin Ch Su* IV 39)
उपचित्रा	(*Pin Ch Su* IV 47)
औपच्छन्दसिक	(*Pin Ch Su* IV 34)
सन्ना	(*Vr rat* II 40)
गीत्यार्या	(*Pin Ch Sū* IV 48)
चारुहासिनी	(*Pin Ch Su* IV 41)
चित्रा	(*Pin Ch Su* IV 46)
चूलिका	*Pin Ch Su* IV 53)
ज्योति (=अनङ्गक्रीडा)	(((Pin Ch Sū IV 51)
दक्षिणान्तिका	(*Jan Ch Vic* V 13 *Vr Rat* II 15)
द्विपदा	(*Jān Ch Vic* V 60—V 64)
पादाकुलक	(*Pin Ch Su* IV 48)
प्रवृत्तक	(*Pin Ch Su* IV 49)
प्राच्यवृत्ति	(*Pin Ch Su* IV 38)
मात्रासमक	(*Pin Ch Sū* IV 43)
रासक	(*Jan Ch Vic* V 69—V 71)
वानवासिका	(*Pin Ch Su* V 44)
विहारी	(*Jan Ch Vic.* V 66)
विदग्धक	(*Pin Ch Su* IV 45)
वैतालीय	(*Pin Ch Su* IV 33)
शिखा	(*Pin Ch Sū* IV 50)
सौम्या	(*Pin Ch Sū* IV 52)

P. 2, l 16 for 'forestalled by a bitter,' read 'forstalled by a potion of bitter'

P 2, l After '*Nidanasūtra*' add (the *Aitareya Brahmana* the *Aitareya Āranyaka*) the *Pañcavinsa Brahmana*, (the *Āśvalāyana Śrauta Sūtra*, the *Lātyayana* and *Drahyayana Śrauta Sutras* Yadav pr and Bhāskararāya trace these sources in their interpretations of the *Ping Ch Sūtr* very often

P 3, l 10 *vide* fn 27 and the remark—सर्वशाखासु पिङ्गलस्य सर्वपार्षदत्वात्

P 3, l 14 Bhaskararāya, *Bhāsya Raja f* 22b notes five other factors in the determination of a metre in the Vedas of which प्रायपाठ (the general trend in the number of syllables in a verse) is prominent

P 3 l 21 Pingala's basic metres, however, do not include *jagati* which figures in the enumeration of the *Nidānasūtra* Pingala is inclined to couple the *tristubh* and the *jagati* as of one class

P 3, l 27 cf the practice of Vedic poets who occasionally indulge in the repetition of such forms (whole or in part) anticipating the figure *yamaka* in Classical Sanskrit Literature) technically known as अभ्यास (*Rk Prā* VI 2 11) allowed in filling up gaps in the recitation of *saman* melodies technically known as पुरीपद (*Aś Śr Su* VII 12 10 13) introduced by the commentator Yadava prakāśa in his commentary (*vide* Yād Pr on III 7 अर्धर्चजातीयत्वाद्धि पदार्धर्चेनैव समा स्यात् । पादजातीयकत्वादेवैवं पदानामभ्यासाद्द्वाशतध्यामेत्पदेति यास्क आचार्य । यथा अभ्यासा —वीहि स्वस्ति सुक्षिति दिवो नॄनद्दविशोऽहासि । दुरितापोरेम तवावरसा तरेम ॥ [*Rk* VI 2 11] वसु मूनु सहसो जातवेदसम् । विप्र न जातवेदसम् ॥ [*Rv*] इत्यादयो यमकाभासा पादा पूर्वस्यामृच पादा एव न पृथगृच ॥ [*Rk Pra* XVII 43]

P 3 l 35 While mixed metres are patent in Vedic texts, tradition does not note them as such, as in Classical literature, where we have *upajati*

P 3 fn 7 Yad Pr on III 6 एष एव गुरुलघुविन्यासो वैदिकेषु छन्द सु वृत्तिर्वृत्तमिति चाभिधीयते । एष च सन्देहे छन्दसानिर्णयहेतु । *Bhāskara* however modifie this attitude as emphasis on the general trend and not upon any metre in particular

P 4, l 1 e g normal अनुष्टुभ्, पदपङ्क्ति, महापदपङ्क्ति, पिपीलिकमध्या यवमध्या etc (*Sarvānukramasūtra*, V 4)

P 4, l 3 The *Vr candr ud* (fol 91a) notes — अत्र यतिर्नाम जिह्वेष्टस्था-पारविश्राम । स च स्वातिरिक्तार्धमात्राव्यवधानरूप इति सम्प्रदाय । स्वपद पूर्वोत्तरवर्णान्तर-परमिति व्याचक्षते बहव । परन्तु पूर्वोत्तरवर्णयोर्मध्ये सर्वत्राधमात्राव्यवधानस्यानियतत्वात् तत्रातिव्याप्तिवारणाय तत्परमेव स्वपदमिति युक्तम् । तदेतदाह—अक्षरोच्चारमहितो योऽक्षरद्वय मध्यग । अर्धमात्रात्मक काल सैषा यतिरिति स्मृता ॥

P 4, l 19 *add* as in the specimen extrcts cited in I 12 8, and II 7, in pages 7 and 8 According to vedic metrics there is one unalloyed metre in each of them

P 11, l 8 cf Katyāyana *Sarv anu* द्वौ तु जागतौ यस्याः सा जगती त्रैष्टुभौ त्रिष्टुप्

P 11, l 11 cf the following in the *Bhasyaraja* (f 27b) अतएव धीमतामपि दुरवगाहश्छन्दोयोग इति काऽपि श्रुतिराह यश्छन्दसा योगमा वेदेति। न्यायानुसन्धानमन्तरेण न वेदेत्यर्थः।

P 11, l 16 *Add* 8+8+10+8 syllables in the four feet not noted in, or reducible to any of the metres used in Pingala's work

P 11, l 20 *for* are *gathas* *read* in this section are *gathas*

P 11 l 27 Poeticists differ in their presentation of the view of Vamana on this issue The *Kav pr* has a *puspit agra* verse (विकसित सहकार भारहारि) as an instance of violation at the end of the first *pada* Hemacandra rules पादस्यवादिचरणान्तनिवेशितस्य गत्वं लघोर्न हि तथा श्रुतिरामिदायि। The *Sah dar* remarks प्रथमतृतीयपादविषय (गुरुत्व) तु वसन्ततिलकादेरेव। The *Kavyapradipa* of Govinda after Candidasa has इन्द्रवज्रादिषु तु तत्कार्यक्षमत्वाददोष The last named writer goes so far as to find violation of metre in the Vedic verse यस्मिन् पञ्च पञ्चजना in the wake of Bhoja This is why Bhaskararaya has not taken seriously the objection noted by Mammata to the second and third *ganas* being म (ııs) भ (sıı) respectively in the verse—ज परिहरिउ तीरइ।

P 12 l 24 25 add I 1 3 जयति पराशरसूनु

P 12 l 26 After seven add—The present text of the *Mbh* has got *aryas* in *Anusasana* Ch XIV l 181 84 187 91 and *matrachandas* in the *Santi*, ch CCIC, v 33 34 यदि राज्य et s q being *matrasamakas* of 17 *matras* This verse *Anu* XIV 183 presents some peculiarity येषां। न क्षमा। यदि कृति। सो हर। चरण। स्मरणात्। विच्छे। द, viz the sixth *gana* is not a ज gana (references are to the Gita Press Edition Gorakhpur) In this connection, the remarks of Nanditadhya in *Gathalaksana* (kar 10)— जीसे न एगवीसा न य चउवीसा न एगतीसा सा। मत्ता भवेइ छट्ठे सा जाण विणासए गाहा—is significant Similarly for the pattern of the odd *ganas* is his *kar* 19

जा पढमतइयपंचमसत्तमअगंसु होइ गुरुमज्झा।
गुज्जिरिया विणु पढमा गाहा वोस पयासइ॥

Vide also note on p 16, l 18

P 12, l 32 *After* XVIII *add* 'and lexicography like the *Amarakosa*

P 13 l 8 *For* *matravrttas* *add* (*ganavrttas*)'

P 13 l 14 *After* quantity *add* as in Vedic metres We have to note the injunction of the *Rk Prt* (XVIII 12) अक्षराण्येव सर्वत्र निमित्तं वन्धसाम् and XVIII 31 स्वरोऽक्षरम्

P 13 l 20 Vide fn 28 and *Saliamlakhya* on I 5 म सपा मवारोशाधिकुलस्य गर्वगुरुस्त्रिरा प्रतीयते विद्वद्भिरमात्रागुणस्य समानस्य वा।

P 13 fn 28 The first half of the metre should read thus—मयरसतभनल-गनम्मित भ्रमति वाङ्मय यस्य । This is the reading in the Sanskrit College Mss (Ms Ch 6) of the work and is that found cited in the *Vṛttacandrodaya sutrapātha* Chap XVIII and in the *Bhāṣyarāja* of Bhaskararāya

P 14 l 16 17 For '*Kiñca*' read *Kiñca* , for '*Sutrakār*' read '*sūtrakaro*', for '°*ānekatrakara*' read '°*anekākara* , for *darśayti*' read *darśayati*

P 14 l 24 cf *Hem ch anu* I 16 श्रादिगादि for which the *vṛtti* runs thus सा (यति) च तृतीयान्तेषु गधादिनिर्देशेषूपतिष्ठते । गाग्रदच्छिन्नैरक्षरैर्यति क्रियत इत्ययमर्थ । e g in the definition of मणिगुणनिकर (II 245) मणिगुणनिकरो जैः, and मालिनी (II 246) न्यौ म्यौ यो मालिनी —In the first *yati* is through ज, the eighth syllable ज is the eighth letter from ग In the case of मालिनी, *yati* is in the eighth syllable by *anuvṛtti* , *Jan ch vic* I 44 of which the *vṛtti* runs—सा यति स्वरे समकारे प्रत्येषु विधास्यमानेषु वक्ष्यते । तद्यथा—मन्दाक्रान्ता मे रू शो नौ नू इति । अत्र चतुर्थस्वर ईकारो नकारेण सह नौ इत्युक्तम् । षष्ठ उकारो नु इति । अत्र श्लोके मन्दाक्रान्ताख्ये चतुर्थे च षष्ठे चाक्षरे यतिर्भवति । *Ibid*, I 45 द्विर्नान्ते —सा तु यति सनकारान्तैर्यत्रोच्यते तत्र द्विरुक्ता भवति । तद्यथा—नुन् इत्युक्ते पञ्चमेऽक्षरे पुनश्च पञ्चमेऽक्षरे यतिर्भवति ।

P 14 l 35 *For* 'Bharata—the present text of *Natyaśastra*' *read* 'the present text of the Bharata *Natyaśastra*

P 14 l 38 *This has been because , either the recension is different, or the trika scheme occurs in a later stage in the redaction of the NS text*

P 14 fn 29, l 2 After *vide* add *Jayd Ch* V 3 5

P 15, l 2 *For* 'Virahāṅka' *read* 'Virahāṅka'

P 15 l 4 The tradition in Prakrit metrics, represented in its proper form in the *Vṛ jā sam* , points that way

P 15 l 9 The *Vṛttaratnakara* treats of the *śloka* metre under *mātrāvṛttas* (ch II) and ch presumably because as in the case of *vaitaliya* etc (*nirgana matrāvṛttas*) here too, restrictions are not laid about particular syllables in particular places. Pingala's text includes it under *viṣamaarvṛttas*

P 15 l 16 Pingala's text does not know of any other *gana* viz *gaṇas* of five or more *mātrās*

P 15 l 27 Bhāskararāya, however, thinks otherwise He is inclined to accept *aryā* as a special metre different from *gīti* etc , even the *pathyā āryā* he regards as a separate class The majority of traditional metrists, however, like *Jā pr* do not agree with him

P 16 l 4 The *Jān ch vic* admits such and has *saṅkīrṇavṛttas* including them in I 17

P 16 l 18 there Violations of such occuring in literature, e g पद्ममुपनि सदृग्रवृ विघग्गस्तव सत्ति गोपनप्रयाम ।—cited in the *Bhāṣyarāja* are justified on the plea that these are instances of *jātivṛtta*, i e , not of the scheduled *āryā* class

P 17, l 29—The *bhadraka* appears as a Prākṛta metre in *Bharata Nā Śa* chap XXXI (NSP), p 318, where, in the illustration a prosaic form an eulogy of Lord Śiva o curs The *Jān Ch* t*ic* IV 101 gives an illustration in Sanskrit मृत्युवरायणे परमदुर्लभे जगति तोयबुदबुदसमे सत्रगतव्यथो विषयगोचरो दमयमोऽन्वियाणि विल न । which seems to be an eulogy of the Bu l lha (*vide* our paper on *Janāśrayı, Ch* Vic and its author —Jour , Baroda Ori nt Inst)

P 17, fn 38 in place of 'and *Karpūramañjarī*' *read* 'cf however *Karpura mañjarī*'

P 18, l 3 This is evident from their exposition in the *Vṛttamauktika*, [Mss 1752 in *Des Cat* Vol VI, A S B Mss Collection] the voluminous commentary in about six thousand *granthas* on the *Prākṛtapiṅgala* which examines ol l anl me lieval views, in a manner surpassed only by the *Vṛtta candrod ıy ı* of Bh ıskararāya

P 18 l 7 cf The *Vṛ cand ud* (f 233a) citing the view of *Vāṇībhuṣana* of Dāmod ıra des ribes such composition as द्विविधार्विरै ल्गमक ।

P 18 l 16 That the *virudakāvyas* were popular in the early middle ages long befor they were encouraged in Bengal in Post Caitanya Sanskrit literature, is prove l by its definition given by Haripāla an expert on Music and Dramaturgy of the 12th century विरुद देशभाषामिश्रिपामुद्रेग भवेत supporting the derivation from रुद् with prefix वि A later author, however, has a funny, yet valuable remark—

औदार्यशौर्यादिगुणप्रसमसाशब्द प्रभूणा विरद वदन्ति ।
आर्यप्रसिद्धेविरुदार्यशब्दो म्लेच्छप्रसिद्धेरथवा निरुक्त ॥

This refers to the eulogy of Muhamma lan Kings and potent ıtes by poets of their court And both were wi lely prevalent —the Persian word in that sense being exploite l to a similar purp ıse

P 18 l 21 for 'it woul l not be contrary in' read 'it woul l be contrary to'

P 19 fn 45 insert 'cf ' at the start of the sentence

P 20 l 10 As a matter of fact the *doṣa* due to violation of *yati* is not the only blemish in the construction of a verse The beginning and the end of the verse have come up for discussion in the matter of regulating and restricting its expression Clever versification is not the last word in a poetical composition

P 20 l 13 for '*Kavikalpalatā* read *Kavikalpalatā*'

P 20 l 15 Bhoja with his zeal for uniformity in enumeration notes (*Sar Kanthabh* I 22) the six ways of texture in composition, as द्रुत, विलम्बित मध्य, द्रुतविलम्बित, द्रुतमध्य, and विलम्बितमध्य which owe their origin to metrical exigencies of rhythm in the case of what he styles *gadya* This is evinced from appelations द्रुतविलम्बित etc , in the nomenclature of *vṛttas*

II

P 20, fn 46 This rule about *gadya* in *Kā al sūtra* ɪɾ V I 4 urges poets to be meticulous about their वृत्तगन्धी *gadya* pieces lest it mars the sonorousness

P 21, l 14 *Garudāmnāya* occasionally used by Bhāskararaya is a misnomer, for, as has been noted, the *Garudapuārna* text has no authority of its own It merely echoes the views of the *Vrttaratnakara*

P 21, fn 50 *delete* the last three lines, including 'Virahānka' in the previous line

P 22, l 4 The manner in which the Vedic metres are defined in the Purana, does not indicate intimate acquintance with Vedi metrical texts It seems to have followed Jayadeva's work

P 22 l 15 In chap XXXII (N S P edn) Bharata's text does not follow the *trika* form, as is generally the practice of Prakrita writers on metrics Abhinavagupta does not follow the *trika* form of the text, as appears in chap XIV in another recension

P 22 fn 54 *for 'Isanarıva°' read 'Is ıvaśıva°'*

P 23, l 1 *delete* the sentence 'Halayudha s to us now *Read* instead ,The *Pingalasāravikasini* of Ravimiśra, presumably of Mithila, the *Pingalotika* by Vamanācarya (*R L Mitra s Notices* vol IV, Mss 1608) and the *Prakrtatattvdipikā* by one Śriharsa Sarman (Cal Sans Col Library Mss Collection, Chanlas No 6) are all wrongly adduced as commentaries on the *Pingalachandahsūtra* This has unfortunately been the practice followed in many Des Catalogues, rather inadvertently

P 23 l 2 for read 'may be'

P 23 l 12 add —This seems to be the case if we take the text as presented in the *Bhāsyaraja*, where we have a different arrangement throughout, for Chapters VI and VII The two sets of M s used by Weber divide the subject matter in different ways It would appear, however that the arrangement in Pingala s text as available in printed editions and in the commentary of Halāyudha (or Yādavaprakāśa), is authentic, though the number of *sūtras*, as we have noted, varies within moderate limits

P. 23 l 7 *Before* 'there is no doubt', *add* 'Some hold that' Commentators however, agree in holding that Pingala's work is a manual and not an exhaustive treatise

that the bulk of the exegetical works on metrics of the original school proper dating from A D 1200 1700 have perished Bhāskararāja in his *Bad̤ṣyarāja* and *Vṛttacandrodaya* refers to Halāyudha and to other authorities who wrote on the *Vṛttaratnākara*

P 23, l 25 *for* 'e g, Hemacandra have" *read* "Hemacandra have occasionally' *Hemacandra's sources* are, besides Pingala, principally Jayadeva and Nanditadhya, both of whom are Jainas

P 23, l 30 Similarly we read of one Rudrasvāmin whose definition of *capala* type of *taktra* is noted in works on metrics

P 23, fn 35 delete the first line altogether

P 24, l 1 This is unobjectionable when the difference appears in the *vṛtti* but not in the definitions In case when a work defines both Sanskrit and Prakrta metres, this is unavoidable as in the *Jana ch vic* and in the Hema *Ch anuśas*

P 24 l 9 *This* method we find in the *Chandoviciti* of Mitradhara as also in some of the definitions utilised by Yādavaprakāśa in his *Chandovicitibhāṣya*

P 24, l 15 There are metres which are defined in Pingala's text by one commentator and are left out by others The most prominent of them is the *ekarūpa* which Halāyudha *and before him Jayadeva do not define*, but Yād pr and Bh ri, do The former includes it under tristubh—(स ग ज ग ग) and latter under

पङ्क्ति (स म ज ग)

P 24, l 18 In Bharata's *Naṭyaśastra* Ch XV, the *mātrāvṛttas* of which *ārya* is the most prominent, are placed after the *akṣaravṛttas* The *Jānāśrayi ch Vic* also in the penultimate Chapter (*Jatyadhyāya*), discusses the *mātrā-vṛttas* of this book, chapters II, III and IV contain the *viṣama, ardhasama,* and *samavṛttas* respectively The *Pr pingala* has two chapters only, the first ealing with Prakrta metres and the second with Sanskrit metres

P 24, l 27 *for* 'Prof Ernest Wildschmidt' *read* 'Prof Ernst Waldschmidt'

P 24, l 40 The three references to the *Chandoviciti* in the *Vasavadattā* in p 108 137 302 mention metres *kusumavicitra, vaṃśapatra pa ita kumāra-lalitā, puṣpitāgrā, praharoṣiṇi, sikharini, malini, sīnumadhyā* The list of these is not noted in *Jayadevachandas* and not defined with this name in Yad pr Jayadeva *and* Yad pr *represent* Pingala's text and the *chandoviciti* published is obviously a companion volume to Pingala's work where only illustrations occur The passage in the *Br Samhitā* (ch 103 44) knows the *Ch vici* to be undeveloped and followed it in theory through determination Everywhere it is a *vidhi* and means traditional interpretation in all these cases and not a particular *grantha*

P. 14, l 42 vide *Vr. ratnā* VI 3 छन्दोविविचितिरिति and Narayanabhatta in his comments छन्दोविविचितिश्छन्दशास्त्रम् ।

P 25, l 20 The date of Pingala and that of his sources in classical metres are to be hence inferred *(vide our Preface)*

P 25, fn 59 These commentaries do not take note of the different systems that had emerged after Pingala on classical Sanskrit metrics

P 25 fn 60 The name *Mṛtasañjīvanī* for his commentary appears at the end of his work पिङ्गलाचार्यरचिते छन्दःशास्त्रे हलायुध । मृतसञ्जीवनीनाम वृत्ति निर्मितवानिमाम् ॥ It may be interpreted as suggesting that older glosses on the the work had been extinct Thus Halayudha's commentary is the earliest available gloss While he refers to *Śvetapaṭa* (Jayadeva) he does not refer to any other earlier commentator or compiler for that matter In one passage, which we have noted *(ante under Ch Sut VII 28)* he refers to one Katyayana, who is not the celeberated commentator on vedic texts Halayudha's patron seems to be king Munja (2nd half of the 10th century) The lack of authoritative references to sources in the Vedic portion is unfortunate specially because it was very near his time may be a few years after him that the great Uvata wrote his valuable commentaries on the Yajurveda and on the *Ṛkprātiśākhya*

P 26 l 9 It is a pity that K N Pillai too has failed to give a correct and reliable text The technical symbols for metrical devices are misprinted and in many cases they are confusing The division of the verses into feet is palpably *wrong in both the editions in quite a good number of cases*

P 26, fn 65 *for* (IV 3 6 V) *read* (IV 3 6 v 5), *for* (देदसापट्मच्छन्द)' *read* (दसादसापटमच्छन्द)' The verse in GV 18bv2 which is one of the verses best preserved and is dependent on the immediately preceding or following one has a lacuna that can easily be restored The verse might have run as follows

प्रपरा | निनिरव | दु स | श्यवान् | पय | श्यधिप्रष्ठ | तिस्व | न्तं ।
आत्य | प्यपोप | सहितं | गीतिक | पूर्वं | दा धा स | दयम् ॥

We read *atya* for *atyā* at the beginning of the second half, as his edition shows, and have filled up the second *gaṇa* of the second half by *pyapopa* and added *sa* as the first syllable of the the third *gaṇa* This verse is rather ambiguous in the term *gītika* Obviously, here the twenty *upasargas* have been listed as being prefixed to the word *gīti* to denote twenty varieties thereof Nowhere in early metrics covering Pingala Jayadeva etc, and Nandiṭhya (in the field of Prākṛta metrics) do we read of so many types of *aryā* or *gīti* Over and above *upa°* and *ut* of Pingala's school, Nandiṭhya has *ati°* and *ri°* It is significant that the late mediaeval commentator Narayana bhatta says in his commentary on the *Vṛttaratnākara* (II 11) उपगीतिरित्यादि ... गीतिभेदा ... —and enumerates सु° प्र° अनु° वि° सम्°, and has six others, *viz* मञ्जु° चारु° ... ... प्रमदा° and ... °. Does Narayana refer to the *Chandoviciti* of Mitrabhatta or—which is more likely, to a word

that continues its tradition ? Together with the four standard *gitis* in the Pingala tradition (*giti*, *upagiti*, *udgiti* and *āryāgiti*), these make up a total of fifteen The missing five are to be traced in Mitradhara's enumerations as नि° निर्° अव° आ° and दुर्°, which might have been dropped later on, in view of their being undesirable ones as is hinted at by the obvious derogatory import of these *upasargas* in the Sanskrit language There is another point which deserves comment The short note of Schlingloff, where he connects this verse with the *Kātantra*, is misleading Apart from the fact that this verse contains the twenty standard *upasargas*, *there is nothing in it that has* any bearing on grammar

P 27, l 7 *After* 'commentators' add *Sukavihṛdyānandini* (published in *JBBP* 18) composed in 1189 A D

P 27, l 10 The *Abhinavavṛttaratnākara* is the same as the *Vṛttacandrodaya* and deals in detail with the salient issues in the *Piṅgalachandahsūtra* and the *Vṛ rnt* This encyclopaedic work is divided into *vicis* as per *Vṛttacandrodaya* and *taraṅgas* as per *Abhinavavṛttaratnākara* and is a critique on the wide field of Metrics between Halāyudha and his own times and in which deservedly popular works (*which are not now generally read) like the Vāṇībhūṣaṇa of Dāmo*dara and the *Chandahsudhākara* of Kṛṣṇarāma which deals with the different *aspects of the science, come in for discussion*

P 27, l 32 vide *Des Cat Mss* Asiatic Society Mss No 4742 of which the colophon reads इति पण्डितराजवररुचिविरचिते काव्यप्रश्ने एकान्ते समासीने (?) श्रुतिबोधन नाम छन्दोलक्षण समाप्तम्
We may add here that the *Vṛ ja sam* I 2 professes to teach metrics in the same manner

P 27 What is shown as fn 68 is an account of the *Vṛttaratnāvali* noted also on line 5 p 28 [*Add* here This book is available in print in Bengali script and pub from Guptapalli in Śaka 1755 its author being Cirañjīva Bhaṭṭācārya, a litterateur of renown, worthy son of Raghavendra Bhaṭṭācārya Śatāvadhāna

P 28 l 5 *add* at the end The *Chandomāṇikya* of the Jaina author Amaracandra, the *Vṛttamala* of Kavikarṇapura who is different from the Bengali poet poetcist of that name, and the *Chandomalhanta* of Puruṣottama (a ms of which is deposited in the Varendra Research Society Mss Collection, Rajshahi) *have had their admirers in other parts of the country*

III

P 28 l 16 *After* 'metricists *add* who would justify *sampad* or *vikarṣa* even in non Vedic metres under *specific limitations* (*e g* *Abhinavagupta on Nat Śās* XIV 103 सम्पदिति स्वराड्विराड्भूरिङ्नृत् निचृ [प्रभृतीनां] भूनाधेय सम्भवो न काव्य इति तात्पर्यम्। एतन्निरूपणमुपयुज्यते यत्र वेदवाक्यसदृश वाक्य निर्णीयते। यथाऽभिज्ञानशाकुन्तले।—,

P 28, l 18 *After* 'Sanskrit', *add Jan ch vic* I 69, and has illustrations for स्वराट्, विराट् etc for classical metres Bhaskararāja in the *Bhasyarāja, on* III 2 *is more liberal, and remarks (Bhā Ra)* सम्प्रदायादिनैव यथायथ विकर्पाविकर्पौ बोध्याविति ध्वननायैयादिशब्देनैव तत्सग्रह कृतो न सूत्रान्तरकारैरिव तद्विस्तर आदृत ।

ऊनाक्षरेषु पादेषु सम्पत्तेरविपत्तये ।
विधानाज्ज्ञापनाद्वाऽपि सम्प्रदायानुरोधत ॥
पृथक्कृत्य पठेद्वृद्धिगुणादिस्थानिनौ स्वरौ ।
हलौ यवान्तसयोगे ताभ्या प्राग्योजिता विना ॥

तेन वैदिकप्रकरणोल्लङ्घनेनाप्येतादृशप्रकाराणा प्रवृत्ति फलति । "त्रियम्बक यजामहे ददर्शेति प्रयोगदर्शनात् 'अपि माष मष कुर्याच्छन्दोभङ्गं त्यजेद्गिर मित्यभियुक्तोक्तेश्च 'सोऽचि लोपे चेत् पादपूरण'मिति वदता भगवता पाणिनिनाऽपि ध्वनितत्वात् ।)

P 28, l 20 After (phonetics)' add The *Vr ca ud* (fol 376a) द्विविध गानम् । तत्र फुल्लसूत्रे 'अकारो वृद्ध पदगीत पदान्ते' इतिसूत्रेण .. Saman melodies and metrics are interrelated The name *vaitaliya* signifying a type of metrce is explained on that basis The *Vr ca ud* (fol 176a), notes छन्द सुधाकरकारो वैतालीयशब्द वितालशब्दान्मन्यते । अतएव तदीय प्रयोग — चरमाधिकग (one extra long syllable) वितालजातादावुपच्छन्दसिक तदोदित तत्तदिति' । युक्तञ्चैतत् । एतत्प्रकरणस्थाना प्रायेण सङ्गीतशास्त्रोक्ततालविशेषेषु विविच्योपयोगदर्शनात् । cf the term *gitartha* for a type af *matravrtta* Halayudha however derives the name from the word वेताल which is a bit incongruous (*Mrt san* IV 33)

P 28, l 20 *add the role of the matravrtta in its bearing on music has* been hinted at in the Sangitaratnakara and elaborated in the Prastaracintamani (composed in Śaka 1552)

P 28, l 28 cf *Rk pr* XIII 42 त्रीणि मन्द्र मध्यमुत्तमञ्च स्थानान्याहु ।

P 29, l 6 *Bhasyaraja* fol 115b remarks अथ छन्द शास्त्रविषयाणामानन्त्येन परमशिवादेरशक्य तत्परिच्छेद शिष्येभ्य आकल्पयितु प्रत्ययानाहु । स च प्रत्यय पञ्चविध — प्रस्तारो नष्टमुद्दिष्ट सख्यानमध्वयोगश्च इति पञ्चविध ।

P 29 l 18 cf the definition of *prastara* in the *Sangitadamodara* (Sanskrit College Research Text Series No XI . p 46)

गुरुप्लुताधोभागे तु गुर्वधोभागतो लघु ।
द्रुत लघोरधोभागे तुल्ये तुल्या तु पक्तिका ॥
उद्धृता च क्रमा पश्चादित्थ प्रस्तारणक्रम ॥
सर्वप्लुतात् समारभ्य मात्रानिवहनिर्मितात् ॥

तावत् प्रस्तारयेदन्ते यावत् सव द्रुत भवेत् । अत्र तालप्रस्तारे चिह्नत्वनष्टोद्दिष्टमेरुपताकाद्यय सन्ति ।

This has been treated in the context of music in Chap III of the Prastāra cintāmani enlisted Khandaprastāro and in Chap I in the manner as noted above in Chap I on Varṇaprastāra

P 29, l 21 *Vr ratnā* VI 9 be (on *adhvars*) सद्भिरुक्त्वा प्रत्येति वृत्तस्याङ्गुलिकी द्याप्ति । and *Vr ratnā pañjikā* (VI. 1)—प्रत्ययो नाम सर्वेषां छन्दसां प्रस्तारभूमिपरिमाण ज्ञानमिति । and on VI 9 = इहाङ्गुलिशब्देन मध्यमाङ्गुलिर्मध्यपक्षणा वा दैर्घ्यान्तितो वा बध्यते ।

P 29, l 22, cf *Vr cand ud* (fol 245b) स च प्रत्ययो यद्यप्यष्टविध (नवविध)' प्रस्तारो नष्टमुद्दिष्ट मेरु पताका सख्यामवदिग्ध्वयोग इति भेदेन तथापि मेरुपताकयोर्लगक्रियात्वेना नुगमान्तर्क्रियाया सख्यायामन्तर्भावाच्च षडेव भवन्तीति ।

P 29, l 26 The other commentator, Śingabhūpala is also the author of a metrical manual *Chandoviciti* referred to in his commentary on the *Saṅgīta ratnakara*

P 29, l 30 *Add* after 'curio', ' for the juvenile learner "

P 29, l 34. The best item is *vṛtta* a very common and loose use of which may be regarded as confusing cf Yād pr, *Ping Ch Sut* V I वृत्तशब्दोऽयवर्णनियमेन लक्ष्येषु श्लोकेषु प्रसिद्ध । वर्णनियमश्चद्विधा—सख्या गुरुलघुविन्यासश्चेति । पूर्वे श्लोकामात्रानियमेन लक्षितत्वान्मात्राछन्दांसि । लक्षणञ्च बहूनां गुरुलघुविन्यासप्रकाराणां सामान्येन प्रवृत्तमिति जातिच्छन्दांसि चोच्यन्ते ।

P 30 l 4 eg in pp 11,22, 45 56, 78 (Chow S S, edn)

P 30, l 12 *rajahamsa* in the *Mandaramaranda* *vibhuṣana* in the *Vr jā samu* (IV 94) *The Bhāṣyarāja* (Fol 70a) regards it as a *matrāvṛtta*, says he, सत्र मात्र्यवृत्त्यपरान्तिकाया विष्णुभागवतस्या गोपेयीतिस्वाहृति , यथा—विपजलाप्ययाद्व्याल . इत्यादि । Yād pr however, would regard such cases as examples of *varṇavṛttas*, (*vide*, addenda on p 53, l 32) We choose to call it *indira* in preference to its being convincingly used in the first verse of the section [श्रयत इन्दिरा शश्वदत्र हि etc, which incidentally is an instance of *yati* in a metre of 11 syllables (6, 5)]

P 31, l 9 *vide* fn 36 on page 43

P 31, l 15 delete the last two letters 'se'

P 31 l 16 *for* 'secnary' *read* 'sceneary

P 31, l 16 H D Velankar's remark (*Jayadaman* intro p 14 'the methodically inclined prosodist is not very happy about the freedom enjoyed by the *mahakavis* as is indicated by the name *upajati*) is not well founded Jayadeva a prosodist of prosodists calls *upajatipadas* as *śravyayatiprapanca* VI 18) The *Suvṛttatilaka* (III 17)

शृङ्गारालम्बनोदारनायिकारूपवर्णनम् ।
वसन्तादितदङ्गञ्च सच्छायमुपजातिभि ॥

That the prefix *upa* is the butt end of his criticism, is also unconvincing

P. 31, l 24 The *ārya* has been used by Māgha and Ratnākara, as a subsidiary and not as a principal metre It is the main metre in the *Bhaṭṭikāvya*, Canto XI—it is so used ostensibly on the plea that it is a *bhāṣāsama* We should remember that Harisena and Pravarasena in their Prakrit *mahakavyas* have reached the high water mark of poetic execution through a variety of this metre (viz , *āryāgīti*)

P 31, l 32 The term *pada* is used in the sense of a sweet metrical composition, later adapted as the generic name for later vernacular verse compositions (cf *vaiṣṇava padavali* etc)

P 32, l 9 Long metres which are rare in the classical dramas, figure conspicuously in the four early extant *bhanas* (*Caturbhani*), such as *vamśapatra patita* (17) *meghamāla* (24), and *bhujangavijrmbhita* (26) besides *dandakas* of the *sama* type and proto *dandaka* of 21 syllables where we have two *na* s followed by five *ra* s in the first three feet, and two *na* s followed by six *ra* s in the fourth foot The last mentioned variety is illustrated in गवरगृहनिरोधखेदालसा यान्ति वातायनान्यङ्गना [*Dhurtavitasamvada*, v 8]

P 32, l 28 For '*Kabhiṇabhyudaya*' read *Kapphinabhyudaya*

P 32, l 29 *sandana* is derived from the $\sqrt{do}$ to cut' *sandana*, thus should be taken here, as the division of a verse

P 33, l 4 The prejudice against *dodhaka* is not shared by poeticists who are metricists as well The *Suvṛttatilaka* (II 9) नगसरैस्त्रभरैरेव छेदैराभाति दोधकम्, and adduces an example

सज्जनकूजनदोलनशोभामजय चजय दुजनसङ्गम् ।
दुस्तरससृतिसागरवेगे मज्जनवारणदारणमतन् ॥

Jan ch vic has also a nice example The *Haricarita* has two verses in *dodhaka* in connection with *rasakula* (Canto X), also *Suvṛtta* III 23

दोधकतोटकनर्कुटयुक्त मुक्तकमेव विराजति सूक्तम् ।
निर्विषयस्तु रसादिषु तेषा निर्नियमश्च सदा विनियोग ॥

P 33, l 10 The *Vṛ chnd ud*, fol 334b , योऽपि नाटकादिषु विद्यमानानां नादीनां गाथात्वमिति प्रावा प्रवाद सोऽपि चतुरधिकपादस्खलनपरो द्रष्टव्य ।

P. 33, fn 83 The *galitaka*, the *upagalitaka* the *rasaka*, the *śirṣaka* and the *khanda* have been briefly defined in the *Jan ch vic* and have received a detailed treatment in Hemacandra's *Chandonuśasana*, IV 25 91

P 34, l 8 *After* 'metrics' *add* 'in the *Caryagitikavali* and Careful scholars would not fail to notice the *matravṛtta* basis of most of these compositions. Sukumar Sen's edition of the *Caryāgitikavali* gives in the introduction a brief account of the metres concerned These are based primarily on the *dohā* and the *tripadi* mentioned in the *Prakṛtapiṅgala*, of which abundant

specimens are found in Prākṛta literature. As to the metres in the *Padāvalī* of the Bengal Vaiṣṇavas as in anthologies like the *Padakalpataru*, it would be of interest to note that, most of the poets, e. g., Vidyāpati, Govindadāsa, Jagadananda, were well read scholars in Sanskrit as well as in Prakṛt. The simple sonorous lines of Caṇḍidāsa Jñānadāsa, Vāsu Ghose Balaram Das etc., have been construed according to *mātrāvṛtta* metres of भजहुँ रे मन नन्द नन्दन अभय चरणारविन्द रे शीत आतप बात बरिख ए दिन यामिनी जागि रे विफले सेविनु कृपण दुरजन चपल सुखलव लागि रे (Jagadananda), जनम अवधि हाम रूप नेहारनु etc., तातल सैकते वारिबिन्दुसम etc., कत चतुरानन मरि मरि जाओत न तुआ आदि अवसाना। तोँहे जनमि पुन तोँहे समाओत सागरलहरी, समाना etc., and सखि के वा शुनाइल श्याम नाम। कानेर भितर दिया मरमे पशिल गो आकुल करिल मोर प्राण। We may have add that the Bengali *payār*, the vehicle of epic poetry as much as the *tripadī* in its several variations, has been not a little influenced by the *dohā* and the *tripadī* in Prākṛta metres. It is only in later Bengali that poets like Rabindranath and Dwijendralal Ray have used the sixteen—syllabled foot (in rhyme) reminiscent of the *anuṣṭubh*. The variations of the *payār* and the *tripadī* have been preserved in their classical grandeur in compositions of poets like Raghunandana Gosvamin and Madanmohana Tarkalaṅkāra of the present era. They, as much as their illustrious predecessors, Bhāratcandra and Ramaprasāda have evinced their acumen in exercises of Sanskrit metres like *toṭaka*, *tūṇaka*, *bhujangaprayāta*. The *payar* betrays affinities with the *mātrāsamaka* also. This apears when one lights upon true specimens of *payār* in fusion in early Bengali poets (e. g. the *Caryagīti*) which are otherwise out and out cases of *mātrāsamaka* (generally of 16 *mātrā* type). We have noted *ante*, that Vedic *anuṣṭubh* verses occasionally turn out to be standard illustrations of the classical Sanskrit *śloka*. Thus, as the Vedic *anuṣṭubh* is regarded as the source of the later *śloka*, so can the Bengali *payār* be traced to the *mātrā samaka*. Recent leanings, towards *gadya chandas* in Bengali may be traced as much to the craze for innovation as to the breaking away from the *shackles* of metrical discipline, inadvertence to or studied noncompliance with which had produced a by no means negligible out put of literary exercises in orthodox and non orthodox circles in *Sanskrit* and similar metres in modern Bengali (e. g., the blank verse and the loose dissourted type of *payars* much in evidence in dramas of the latter half of the 19th century). It is a pity that we have had no manuals like the treatises on *kaviśikṣā* in Bengali which could have served as guides for launching laudable experiments in metrical composition, all types of which have not been exhausted.

IV

P. 35, l. 16. As the *Bhāṣyarāja* (f. 8a) puts it —' अनगुष्ट मत्स्यराज पत्यार्ङ्ग स्वगतरम्। सयोगाद व्यञ्जन यत् तत् पूर्वस्य परस्य वा॥ ....तेन 'आनन्द सुधा हरिणा सतावय' इति इत्यपवादो भवार उत्तराङ्गम्। 'अथवा हिरण्यरेता'

P. 37 fn 11 Bhāskararīya's view is illogical. For in his efforts to justify the shortness of the latter of the two short vowels, he sticks to the device of विकल्प at the end of the half verse, which does not find favour with authorities The first illustration of his to prove his point has been explained away in fn 11 The second illustration is a verse यदधी | पा सखि | वृत्ति | समन्तु | रवि सो | स्नु | नेव | एव | भनितव शेषोऽतनगरोऽपि प्रिय | कृशानु | न वस्य | ववेति ॥ which is little known and relies on a *gana* division which is explained away and p 38 1 add — "and which is peculiar to him" cf *yad pr* (VI 18) ततश्च या वर्णयन्ति दके एव तर्हि अर्धान्तेऽपि तथैवास्तु । नैतत । आर्याऽऽदीनामनस्य लघ्वन्तासम्भवात् । दृश्यते च ह्रस्वान्तमवं । चीनांशुकमिव केतो प्रतिवात नीयमानस्य'त्यादौ । तदघ एव अवश्य गुरुसख्या विधेया ।

P 37, fn 11 The word क्वचित् appearing in the *Vrttaratnakara* (I 10) पादाबाविह वर्णस्य सयोग क्रमसज्ञक । पुर स्थितेन तेन स्याल्लघुताऽपि क्वचिद्गुरो ॥

P 38, l 8 *After* "not in the beginning' *add* 'compulsorily' Bhāskararāya's view is adduced in full for the benefit of the curious reader The Bhāṣyaraja (fn 55b) 'किञ्च एकमात्रगुरुको ह्रस्वार्या लौकिकसूत्रे (*Pr ping*) कथिता । साऽप्यन्य-तरार्धान्ते लघ्वय सयोगानङ्गीकृतावुच्छिद्यते । स्वरा लाघवार्थमित्युक्तावपि सिध्यतोऽस्यार्थस्याथ चेत्युक्त्याऽन्यत्र तदनित्यतातापनेऽपि प्रकृते लघ्वगुर्वोरङ्गीकार एव ।

P 38, l 13 Halāyudha's position may be defended on the plea that his *ganacchandas* class denotes *nirganamatrācchandas* The *Śr pr* of Bhoja however, uses the term *ganacchandas* for a metre covered by the *trikas* which he equates with *ganas* But then why should we have a different *akṣaracchandas* class? *Is it only for covering the Vedic metres?* His illustrations point to that way

P 39, l 11 Hemacandra's *sutra* text reads अनुष्टुभि (II 82) जौ लगौ प्रमाणी (II 83) जौ गुलौ समानी (II 87) अन्यद् वितानम । While Jayadeva who was the pioneer to uphold this view uses in these difinitions only the symbols ल and ग Hemacandra uses the र् ज् of the *trika* system as well to emphasise their inclusion in the *anuṣṭubh* section He remarks in his vrtti —उक्ताद्वक्ष्यमाणाच्चान्यत् समवृत्त छन्दो वितानसज्ञम । He would have *vitana* with more or less than eight syllables but *not samani* and *pramani* *This is queer logic if we connect it with* the introducing words "अनुष्टुभि" in this connection

Page 39 fn 1 That this is the Garuda view is of little importance because it follows closely the *Vrttaratnākara* Bhaskarakīya's position is not merely peculiar but is also irrelevant He misses the point in the form ताभ्यामन्यत् यत meaning by antecedent the two forms of *drika* positively The order of succession in a peculiar scheme is left out but not the scheme

P 39, fn 21 *For* 'but not' in the third line *read* 'almost' By कल्पिकारूपम् Bhāskararāya implies that this is subsidiary, and in no way, connected with such rules (नियम)

a certain course of pro^edure The objection to the reading अनुक्ता has been explained *ante*

P 44, l 4 *For* 'is in' *read* 'may be expected to be ' In the *Jayadevachandas*, the *Agnipurāna*, the *Vr rat*, the *Garudapurana* and the *Jān ch ric* this is the case Against this may be said that the term असिद्ध connects itself with what constitutes *siddhi* and this is possible through *prastara* So it comes to this that we have to read it in chap VIII which deals with their work This has been the view of the commentators Yād pr and Bhāskararāya and with Halāyudha also who does it mechanically

P 44, fn 40 Bhāskara *remarks against Halāyudha's inclusion of the* additional metres "एवमादीनि कोटिश प्रस्तारेषु महाकविप्रयोगेषु च दृश्यन्ते। विशेषसंज्ञाभावात्तानि शास्त्रकारेण सामान्येन कृत्वा नोक्तानि। In the reference to *Garudapurana* (chap 215 end Vangavāsī ed) विषमाक्षरपाद वा पञ्चपदं द्विपादकम् छन्दोऽत्र नोक्तं गाथेति दशधर्मादिवद्भवेत्।

P. 45, l 6 One of the three items, the special *jātis* of which according to Yād pr (vide fn 30) are to be termed *gātha* is the ऋग्जातिका which has been thus introduced तत्र वृत्तवर्गस्य त्रिधा शेषजातय । वितानशेषजातिर्दण्डकशेषजातिर्महाविषम-जातिश्चेति। मात्रावर्णशेषजातिश्चार्यावैतालीयादिभेदभिन्ना। ऋग्जातिसर्गविशेषजातिस्तु या ऋच पूर्वमनुक्तलक्षणा उत्कृतेरधिका दृष्टव्या According to Kātyāyana and *others who accept some hymns of the Yajus and (the Atharvan) as not covered* by *chandas* and posit यजुषामनियताक्षरत्वादेकेषां छन्दो न विद्यते we may add that the *Atharvanānukramani sūtra* includes them under *dandakas* Yād pr his आनुष्टुभं गणच्छन्दो ऽन्यथा चाधिकमुत्कृति। ते दण्डका भवन्ति (*Pin ch Sū bhāsya* VIII 1)

P 45, l 7 *Add* vs 32 37 The *Gathālakshana* (this is so named by H D Velankar) is comprehensive *in as much as it has included the giti (ka 26) udgiti, (ka 27) upagiti (ka 28) sankirnā (k 1 2 ?) and āryāgiti along with gāthā* (normal) in its treatment which according to his way of nomenclature corresponds to the *gāthā*, the *udgāthā*, the *Vaginagāthini*, *skandhaka* and *gāthā* Yād pr also considers *the āryā (gāthā) to include the giti etc In (IV 17)* says he तासु च पञ्चाना गाथा गीतिप्रभृतीनां इति

This view has been reiterated in the *Pr pin* where there is enumeration of the *gāthās* with names thereof which do not agree with those in the *Gāthālakshana*

P 45, l 21 The number is deduced thus —2×2×2×2—2 *these two are to be deducted for on the way of enumeration according to the pādas, we include* the pure *indravajrā* and the pure *upendravajrā* in them The same is the number in the case of जगती 12 syllabled metres viz, *indravamsa* and *vamsastha*, the 11 syllabled metres *vātormi* and *šālini* and the 13 syllabled metres viz, *manjubhāsini* (सजसजग) and *nandini* (सजसनग) The *Pr pin* provides

names for these fourteen in the primary cases noted above Yad pr counts these as twelve, presumably leaving out the *akhyanaki* and the *viparitapūrvā*, which have been mentioned as *ardhasama vrttas* in ch V This, however, is not convincing

P 45, l 29 For विजातीयवृत्त the following citation from the *Bhāṣyarāja* (f 103b) over and above what has been given in fn 41a is given — मैत्राद्यपादे स्वपितीह विष्णु'रिति स्मृतिविदा श्लोके 'सुप्तिप्रबोधपरिवर्तनमेव वर्ज्यम्' इति वसन्ततिलका-पादेन मेलनदर्शनात् । We have similar cases of mixture of *sragdhara* and *śard ulavikridita* feet as in राम लक्ष्मणपूर्वज रघुवर सीतापति सुन्दर काकुत्स्थ करुणामय गुणनिधि विप्रप्रिय धार्मिकम । राजेन्द्र सत्यसन्ध दशरथतनय श्यामल शान्तमूर्ति वन्दे लोकाभिराम रघुकुलतिलक राघव रावणारिम् ॥ which appears in the course of the benedictive verses at the beginning of the *Mahanataka* as well as of *indravajrā upendavajra indravamśā* and *vamśasthavila* in the *Bhag purana* (VIII 3 20) य धर्मकामार्थविमुक्तिकामा भजन्त इष्टा गतिमाप्नुवन्ति । किञ्चाशिषो रात्यपि देहमव्ययं करोतु मेऽदभ्रदयो विमोक्षणम् ॥ which may legitimately be styled a case of *viṣama vrtta*

P 45, l 36 Srikrsna Miśra in the *Mandaramaranda* describes *yati* as विच्छित्तिहेतु This is also the case for the divisions of *gadya* controlled by rhythm

P 46, l 3 A similar work or the same work is cited in the *Vr cand ud* (f 370b, in explaining the structure of a foot यदेवाथर्वण पिप्पलाद प्राह अथ पादलक्षणमुच्यते । एकाक्षर द्व्यक्षर त्र्यक्षर चतुरक्षर पञ्चाक्षर इत्यादिना षड्विंशाक्षरमुत्कृतिपर्यन्तमित्यन्तेन ।

P 46, l 31 (vide fn 43) in connection with Kalidāsa s violation of this principle at the end of a foot in *Raghu* XIV noted in fn 43, P 46

V

P 47 l 10 After 'tradition' read (which might have been at the root of the theory) of the two (three) recensions for Pingala s work supposed by Weber and others Incidentally we have to note the possible misconception of Halayudha about the scope of the work indicated in his commentary on IV 8 as noted in fn 46 .. .. .अत्र वैदिकच्छन्दसां प्रस्तावे Does he refer by अत्र to the whole work ? This view is hardly tenable if we look at the contents of Pingala's work, which deals predominantly with classical metres and which in tradition connects him with the pioneering feat of the *trika* division as we have noted *ante*

P. 48 l 12 This is against the orthodox metricists insistence on *vrtti* in its two forms the लघुवृत्ति and the गुरुवृत्ति being at the root of all metres Yād pr on *Pin ch su* III 6 —एव एव गुरुलघुविन्यासो वैदिकेषु छन्दःसु वृत्तिर्वृत्तमिति

चाभिधीयते। एव च सन्देहे छन्दसां निर्णयहेतु Bhaskararaya also remarks ओज प्रसादगुणाक्षरबाहुल्येन गौडपाञ्चालरीती इव गुरुलघ्वक्षरबाहुल्येन त्रैष्टुभजागतवृत्ती भवत। किं बहुना पञ्चभूतानामाद्यप्रपञ्च इवात्रापि गुरुलघुत्वानुसारेणैते एव वृत्ती सवव्यापिके।

P 48 l 24 The investigations of Oldenberg R Sim n and F Edgerton in this matter on the history f the evolution of the epic Śloka are worth attention We have included here the case of the Manusamhita also which requires to be studied alongside of this There has been in later ages a not very understandable approach in the study of the *śloka* metre which has insisted on a rigidity as indicated in the socalled definition there of पञ्चम लघु सवत्र etc This has cut at the very root of the evolutionary study of the subject Great poets like Kalidasa even have verses which go against this rigid structure as has been noted by Ksemendra in the *Suvrttatilaka* (II 45) अनुष्टुप्छन्दसां भेदे कथित सामान्यलक्षणम्। यदुक्तं पञ्चमं कुर्यात्लघु षष्ठं तथा गुरु ॥४॥ तत्राप्यनियमो दृष्ट प्रबन्धे महतामपि। तस्मादव्यभिचारेण छन्दस्तत्र गरीयसी ॥५॥ and adduces the verse तदन्वये etc from the *Raghuvamsa*

P 48 l 35 For the controversy bearing on the *upajati* vide the papers of R Kunhan and Oldenberg mentioned in the Bibliography (App IV)

P 49 l 15 By the term metrical scandal is meant (the palpable violation of what metricists have regarded as the fundamental essence of a particular metre) This is clear from the instances adduced in pages 50 5 where the *arya* was on the course of formation

P 49 l 21 Yad pr by his use of the term *gatha* for the *arya* does not however point to its origin in non vedic circles ie in the Prakrita literature camp (vide fn 53 where his intention is clearly noted)

P 49 fn 52 For *Īśopniṣat* and *Kathopanisat* read *Īśopaniṣad* and *Kathopaniṣad* Delete the *danda* (1) after वा and insert a *danda*(1) after योऽसु [ ] The violation of the restriction with respect to the sixth *gana* in both halves has been noted *ante* or a phenomenon in earlier literature e g *Mahabharata* (vide p 16 and addenda thereto) For य (इयो) read य (इअ) वो।

P 49 fn 53 *Add* at the end=Bhāskararaya believes that the निगणमात्रावृत्त as well are not rare in the Vedas Says he in the *Vr cand ud* (f 106a—106b)

यत्तु मात्राच्छन्दांसि वेदे क्वाऽप्यदर्शन तदुद्गतादीनामदर्शनं तुल्यम् (he means to say that in the cl literature the metres like *udgata* are rare but that does not preclude their inclusion in classical metrics) दृश्यन्ते च मात्राछन्दांसि वेदे। गोपथ ब्राह्मण पञ्चमप्रपाठके तथाऽतिरात्रे षट्शतम् अग्निष्टोमा हविष्मतो (?) उक्थ्यायानीनि पादाकुलकाभासानि वृत्तानि (for पादाकुलकाभास compare the term यमकाभास used by Yad pr and the epithet (metrical scandal) for the proto *arya* noted *ante*) It may be added that the *udgata* is recognised as a respectable metre from early times and *sargabandha* writers (including Asvaghosa Bhāravi and Magha) use it as the main metre even in their *mahakavyas*

VI

P 61 after line 44 *add*—The *Suvṛttatilaka* (II 7 44) मूत्रस्येवात्र तीक्ष्णाग्र श्लोकस्य लघुना मुखम्। कर्णं विशति निर्विघ्न सरलत्व च नोज्झति। गुर्वक्षरेण सद्ध ग्रन्थियुक्तमिवाग्रत। करोति प्रथम स्थूल किञ्चित्कणवदर्धनाम् ॥ ८ ॥ .... आद्यन्ताकारविरहाद्गन्धदोष स्फुटोऽपि य। अविलुप्तैर्विसर्गान्तै स्रग्धरायां समीहते ॥ ४२ ॥ एवमुद्देशलेशेन वृत्ताना दर्शित क्रम। अनयैव दिशा सव ज्ञेय तज्ज्ञैर्यथोचितम्। ४३ ॥ मन्दाक्रान्ता भवेन्मध्ये शालिनी पुरिताक्षरा। उपेन्द्रवज्र वंशस्य पर्यन्तैकाक्षराधिकम्। ४४ ॥

P 63 1 1 *for 'vamsasthā' read 'vamśastha'* and for 'metries' read '*metres*'

P 63, l 16 Two pieces from the author's published *Kavya Uttarakhanda yatrā* were read out to the assembly at the request of Dr Jha the President of the Reception Committee of the A I O Conference at Darbhanga The first is from the piece आत्मनिवेदनम् (pages 23 25) beginning with

लब्ध चरणसाफल्य नेत्रनिर्वाणमेव च।
ईक्षितौ बदरीनाथौ प्राप्तो बदरिकाश्रम ॥
पङ्गुना पङ्गुदारेण स्वर्गद्वारमपावृतम्।
कृपया यस्य देवस्य तस्मिन्नीशपदे रमे ॥

and ending with

बदरीकानने पुण्ये नरनारायणाश्रमे।
पापतापभवव्याधिव्यथिताय दयार्थिने ॥
वैद्यो बदरिकानाथो वैद्यो य परम पुमान्।
अगद जन्तवेमोहघ्न सतत वितितीर्षति ॥

The second is the दण्डक of the कुसुमास्तरण variety, found at the end of that *kāvya with rhyming lines, each foot consisting of 20* न'*s* (॥५)

I शिव! कारणसम्भव! शाश्वतबान्धव! वैभवभारसमाहृतसार! विनिर्दितदण्डधरार्पित-धारगभीरपय करुणावरुणालय। रत्नचयाश्रयशान्तिसने।

II, भव! भीमगनोहरपर्वतकन्दरसन्तत! नन्दनवल्लिविभूषणकाननचत्वरवासविभावित-कीर्तिवराऽञ्चितवह्निधराऽनिलमूर्तिवराऽसिरवेचमण ॥

III हर! रुद्र! जटाधर! भैरव! भास्वर! दान्तमदास्जदमङ्गलसम्पदपारमिताऽद्यशोप-विभामय! सारङ्गाभय! चन्द्रकलायुत! वासवसंस्तुत! विश्वपते ॥

IV हर शङ्कर! चिन्मय! देव! निरत्यय! शर्व! महेश्वर! भग! दृगम्बर! भारतपालक! मानद! तारकनाथ! विचक्षण! मन्मथकाल! विगाहन! दाक्षितदीनगते ॥

[*N B* Minor and obvious typographical errors have not been included in the list of errata]